

BIENNIAL CONVOCATION

AUGUST 4-11, 1965

WINSTON-SALEM,

SALEM COLLEGE

NORTH CAROLINA

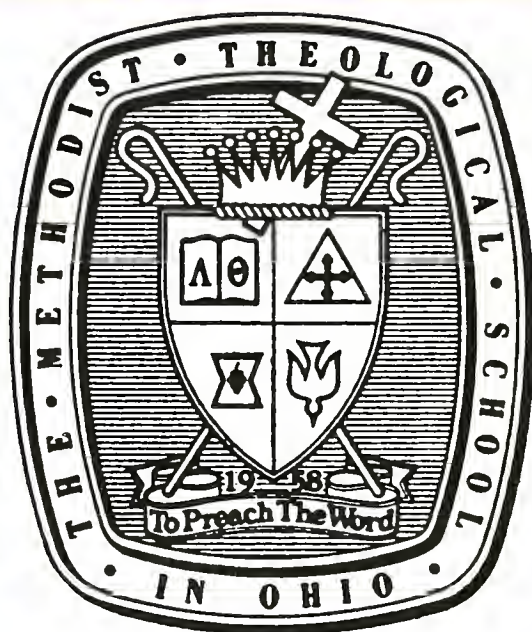


The National Fellowship

of Methodist Musicians

PROCEEDINGS

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BIENNIAL CONVOCATION
OF
THE NATIONAL FELLOWSHIP OF
METHODIST MUSICIANS

SALEM COLLEGE
WINSTON-SALEM, NORTH CAROLINA
AUGUST 4-II, 1965

compiled
by
Richard D. Lapo
First Methodist Church, Phoenix, Arizona

(The reports included in these *Proceedings* have been written by separate volunteer secretaries. Each report has been somewhat edited but no change has been effected in style or format. Deep appreciation goes to each person assisting in this compilation.)

DAILY SCHEDULE

1965
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BX

	4	5	6	7	8	9	10	11
	Wednesday	Thursday	Friday	Saturday	Sunday	Monday	Tuesday	Wednesday
		Breakfast	Breakfast	Breakfast	Breakfast	Breakfast	Breakfast	Breakfast
8:00 A. M.	Council and Staff Meetings	Morning Worship Bishop Goodson	Morning Worship Bishop Goodson	Morning Worship Bishop Goodson	Breakfast	Morning Worship Bishop Goodson	Morning Worship Bishop Goodson	8:30 A. M. Church Music Administration F. L. Whittlesey
9:00 to 9:50		Music and Children Helen Kemp Robert Burns, acc.	Music and Children Helen Kemp Robert Burns, acc.	Music and Children Helen Kemp Robert Burns, acc.	Breakfast	Music and Children Helen Kemp Robert Burns, acc.	Music and Children Helen Kemp Robert Burns, acc.	9:30 A. M. President's Address Richard R. Alford
10:00 to 10:50		Music and Youth John Kemp Robert Schilling, acc.	Music and Youth John Kemp Robert Schilling, acc.	Music and Youth John Kemp Robert Schilling, acc.	Breakfast	Music and Youth John Kemp Robert Schilling, acc.	Music and Youth John Kemp Robert Schilling, acc.	11:00 A. M. Instal- lation of Officers Communion Service
11:15 to 12:20 P. M.	R E G I S T R A T I O N	Music and Adults Lloyd Pfautsch Fred Haley, acc.	Music and Adults Lloyd Pfautsch Fred Haley, acc.	Music and Adults Lloyd Pfautsch Fred Haley, acc.	1:00 P. M. DINNER	Music and Adults Lloyd Pfautsch Fred Haley, acc.	Music and Adults Lloyd Pfautsch Fred Haley, acc.	Lunch
12:30 P. M.		Lunch	Lunch	Lunch		Lunch	Lunch	Lunch
2:00 P. M. to 2:50 P. M.		Organ Techniques and Repertoire George Markey	Organ Techniques and Repertoire George Markey	Jurisdictional Meetings		The Methodist (1964) Hymnal Carlton R. Young	Organ Techniques and Repertoire George Markey	D C R A I R V E F U L L Y
3:00 to 3:50	Dinner	EXTENDING MUSIC HORIZONS (CHILDREN) Philip Dietterich	EXTENDING MUSIC HORIZONS (YOUTH) Emeline Crane	(ADULTS) Leon M. Adkins	Organ Recital by George Markey Centenary Meth. Ch.	Organ Techniques and Repertoire George Markey	Organist-Directors George Markey	
4:00 to 4:50		The Hymnal James Sydnor	The Hymnal James Sydnor	The Hymnal James Sydnor	Buffet Supper Centenary Meth. Ch.	The Kemp Karolers	The Hymnal James Sydnor	
6:00 P. M.		Dinner	Dinner	Dinner	Hymn Festival Centenary Methodist Church Carlton R. Young	Dinner	Dinner	
7:30	Evening Worship Presiding Carl H. King Keynote Address Leon M. Adkins	NaFOMM Business Session Richard R. Alford	Moravian Music Ewald Nolte	Chant and Liturgy Philip Dietterich	Claude A. Ward	NaFOMM Business Session Richard R. Alford	Choral Program Pfautsch, J. Kemp H. Kemp	
9:00	Reception and get-acquainted hour.	NaFOMM Annual Con- ference Chairmen— administration and organization—the meaning of NaFOMM	"The Razor's Edge" (New sounds in church music) V. Earle Copes	New Anthem Reading Session				

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meet the staff



Leon M.
Adkins

General Secretary of the Division of the Local Church of the General Board of Education, former pastor of several churches in New York State. Frequent writer for church school publications and a lecturer for Pastor's Schools. Dr. Adkins will be the keynote speaker and resource leader in music and adult education sessions.



Helen
Kemp

Director of workshops and festivals of the Choristers Guild, associate minister of music at First Presbyterian Church in Oklahoma City, soloist for opera, oratorio, and concert performances throughout the East and Southwest, and mother of five. Mrs. Kemp will conduct sessions on music for children.

Elected to the Episcopacy from the Southeastern Jurisdiction in 1964. Seminary training from Duke Divinity School and Union Theological Seminary. Was delegate to two world conferences of The Methodist Church and member of mission sent by the Board of Evangelism in 1962 to Great Britain. Bishop Goodson will lead the morning worship sessions and conduct the Consecration and Communion Service.



W. Kenneth
Goodson

Noted choral conductor, composer, lecturer, soloist, Dr. Pfautsch is associate dean of the School of the Arts and director of music at Southern Methodist University, Dallas. His outstanding choir at S. M. U. can be heard on several recordings by Graded Press: Music for Worship (\$5.95), Sing We All Noel (\$3.50), and Hymn of the Month, I (\$3.50). Dr. Pfautsch will conduct the convocation choir.



Lloyd
Pfautsch



George
Markey

"The complete musician"—concert artist ("He is undoubtedly one of the great organists today."—Efrem Zimbalist), church organist (Madison Avenue Presbyterian Church, New York), pianist, teacher (Westminster Choir College), father of three budding pianists, Dr. Markey will serve

as lecturer and organ recitalist for the NaFOMM Convocation, August 4-11, Winston-Salem, North Carolina.

Minister of music at First Presbyterian Church in Oklahoma City. Outstanding choral conductor, clinician for youth choir activities, Mr. Kemp was awarded a Sabbatical Year in 1962 to study choral music in western Europe. He will conduct sessions dealing with music and youth.



John
Kemp

Ewald V. Nolte
Director of the Moravian Music Foundation in Winston-Salem. Holds Bachelor's and Master's degrees in music and Ph.D., all from Northwestern University where he taught before assuming directorship of Moravian Music Foundation. Has edited several music works as well as written accompaniments for many children's music education books. Is co-author of book Creative-Analytical Theory of Music. Dr. Nolte will present a view of Moravian music.



Ewald
Nolte



Emeline F.
Crane

Graduate of San Diego State with majors in music and English, graduate work in education at University of Southern California and Hartford Seminary, member of staff of the Division of the Local Church and the Joint Commission on Education and Cultivation of the Board of Missions. Miss Crane will be resourceleader in music and youth sessions.

Composer (communion service for revised Methodist Hymnal and numerous anthems), author (frequent articles in church periodicals), and minister of music (First Methodist Church, Westfield, New Jersey), Mr. Dietterich will lecture on "Techniques of Chanting" at NaFOMM.



Philip R.
Dietterich

Noted hymnological scholar, editor, and author (The Hymn and Congregational Singing, Planning for Church Music), professor of church music at Presbyterian School of Christian Education, and organist-choirmaster at Westminster Presbyterian Church, Richmond, Virginia, Dr. Sydnor will present daily lectures in hymnology.



James R.
Sydnor

Executive director of the Choristers Guild, formerly minister of music at Highland Park Methodist Church, Dallas (Methodism's largest congregation), composer and author (A Comprehensive Program of Church Music), Dr. Whittlesey will lecture on "Church Music Administration" at the August convocation.



F. L.
Whittlesey



Fred
Haley

Associate Minister of Music, St. Luke's Methodist Church, Oklahoma City—organ recitalist, formerly organist-director in several sections of the country, organist for two historical dramas—The Lost Colony and Wilderness Road. Was assistant conductor of The Westminster Choir in world tour. Will serve as accompanist for Pfautsch sessions.

Editor of the forthcoming Methodist Hymnal, former director of music for Abingdon Press, composer, author, lecturer, and presently associate professor of church music, Southern Methodist University, Dallas, Texas. Mr. Young will introduce material from the new hymnal and conduct a hymn festival for the convocation.



Carlton R.
Young

Editor of the Convocation NaFOMM Daily News Notes, is active in her church in Clyde, Kansas, in the youth department. She directs the youth choir and is advisor to the MYF; was recently appointed to a study committee on Lay Career Work-



Margaret Coulter

ers as a result of a directive of the 1964 General Conference. Margaret is the mother of a son, Thayne, Jr., a medical student, and a married daughter. Margaret is perhaps the youngest appearing grandmother attending the convocation.



Richard D.
Lapo

Editor of the Convocation Proceedings, is minister of music at First Methodist Church, Phoenix, Arizona, having been previously located at Sarasota, Florida, and Tucson, Arizona. Richard is a former member of the NaFOMM Council, having been the representative from the Western Jurisdiction. He and his wife, Nancy, are the parents of two grandchildren of NaFOMM's executive secretary.

Accompanist for John Kemp's "Music and Youth" sessions, is associate minister and minister of music at North Methodist Church, Indianapolis, Indiana. Bob is council member elect for the North Central Jurisdiction, a member of the 1965 "Great Day of Methodist Singing" Committee, and will serve as dean of the 1966 North Central Church Music Institute. He and his wife, Janice, have three children.



Robert A.
Schilling

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W E L C O M E
to HISTORIC SALEM
to THE WESTERN NORTH CAROLINA CONFERENCE

by Carl H. King

It is a signal honor to both Methodists and Moravians to have the National Fellowship of Methodist Musicians select historic Salem for its national meeting. These two religious groups have a significant heritage with much in common.

Considering history, heritage and the desire for religious liberty, it is fitting and proper for Methodist musicians to be assembled at Salem, which has long been a religious center for great music in America. Both groups are dedicated to the task of Christian education and good music in the life of the Church.

Appreciation for good music has been in the blood-stream of the Moravian people from the beginning of their religious fellowship as it has been in the blood-stream of Methodism.

Unlike their New England neighbors, who sometimes regarded musical instruments and elaborate music as thinly veiled lures of the devil, the Moravians were avid musicians. A great deal could be written about lasting contributions that were made. Let me list a few:

1. Early eighteenth century American Moravians wrote many orchestra accompanied sacred songs and anthems, as well as much secular music for chamber combinations and orchestra.
2. They copied and preserved everything they could get from European sources for use of local musical organizations in Pennsylvania, North Carolina, and wherever needed.
3. The ingenuity of these early pioneers is demonstrated in the fact that they made many of their own instruments.
4. In the archives at Bethlehem and Salem are upwards of ten thousand compositions, comprising the largest known collection in indigenously written music in the Western Hemisphere. In those collections are hundreds of anthems and sacred songs, as well as the chorales, by musicians who were laymen, bishops, and ministers of the Moravian Church in America.

John and Charles Wesley, John Huss and Count Nicholas Von Zinzendorf are names on the pages of history. As participants in the tradition of these men may the days and nights of this convocation be filled with rewarding work, with creative spiritual insight, with renewed dedication on the task of bringing an appreciation and knowledge of the fine arts into the mission of the Church, and with happy memories of a happy occasion.

KEYNOTE ADDRESS

A WISH OF MY SOUL

by
Leon M. Adkins

In the year 1685 Johann Sebastian Bach and George Frederick Handel were born just twenty-six days and one hundred miles apart. When Bach died in 1750 the Volger's little boy, George Joseph, was just one year old. When George was ten Bach's twin in immortal music, George Frederick Handel, laid down his composing quill. Volger in his generation was destined to become Europe's best interpreter on the organ of the works of these two great masters of the chorale and the oratorio.

George Joseph Volger entered the scene of artistic history in a mixed-up context of values in the musical art as well as in other societal situations. Concerts in his time included some curious combinations of music, acrobatics, jugglery and all sorts of other tricks to entertain an audience. Volger, however, dared to trust music in its own full-orbed and revelant ministry by relying upon itself to entertain, that is, to capture the interest and the imagination. His contributions included musical descriptions of naval battles, portraits and episodes of biblical characters and a tonal painting of doomsday.

Certainly this was not a musical bill of fare which would pique the artistic appetite of a twentieth century audience. Doleful and somber as these emphases seem to us, they represented an attempt to be relevant to the pertinent concerns of his time. He wrote, while in Scandinavian environs, variations of Norwegian folk tunes and his mechanical genius stirred a revolution in organ building. It is recorded that colorful Abt Volger, as he is best known, invented a system for the simplification of the organ.

But, by no means did he come into a simple society. Transportation and communication, however, were still in such elemental states that the tides of the world intrigue, conflict and disaster did not inundate him. Nevertheless, even as we, he was caught in the deluge of confusion change.

Contemporary with Abbe Volger's music ministry, Adam Smith wrote a book on "The Wealth of Nations," which still guides the minds of many tycoons and, Allesandro Volta dispelled some of the myths of electrical energy. Today, using his name, we glibly talk of 120 and 240-volt electric circuits in our homes. The North American struggle of the French and Indian War and "the shot heard 'round the world" were on the air waves even if his generation could not tune them in. Boston had a massacre and a tea party, the Dutch India Company folded, and Malthus advanced his Essay on Population which to birth control advocates meant simply locking the barn after the horse was stolen. His theory was that control of population (for the most part in the hands of fate) is exercised by war, by famine, by malnutritional disease and by abstention from marriage. The latter alone could be a Victorian

forerunner of planned parenthood.

While Volger was stirring audiences with his music, Wesleyan groups were becoming independent Methodist societies in England and America. Methodism was born and functioning as an awkward adolescent. A bloody English revolution was averted by the Wesley revival and in 1792--when Abbe Volger was forty-three--Denmark became the first country to prohibit the slave trade. Race riots in Japan followed volcanic eruption and famine. James Watts' imagination took on steam from his mother's teakettle and the speed of industrial revolution was accelerated. While a resident in Stockholm from 1786 to 1799 the Russians waged war with Sweden and New Hampshire became the ninth state to ratify the Constitution, making operative this historic document which was to bind together thirteen colonies' intention and creativity which now has potential for global redemption or disaster.

Cold wars and hot wars, increasing privileges of the aristocracy, denial of rights to the dispossessed, worship of tradition, moral hypocrisy, personal intrigue, revolt and disintegration were in the context of his age. All these are matched by our own confusion of moral values. Living at rocket pace many are shot into orbit of frustration and insensitivity.

Longing for some sense of order and meaning, words conjure up a genie of the hideous and the beautiful in strange combinations. shindig, murder, college, candid camera, rape, marches, beatles, Viet Cong and Viet Nam, Vegas, moonshop, King family, Peace Corps, hullabaloo, articulate but a few of the phenomena falling about and upon us. Facts take on the characteristics of paradox and there is little or much schizo in all of us. (Why this word and schertzo are so much alike in sound I will never know, although the latter might be an antidote for the former.) The universal predicament is described in a bit of doggerel called metaschizics:

My father used to split rails
To help build this country
Now my son splits atoms
To help destroy the world.
All I want is a split-level house
For my split-level mind;
I simply wouldn't feel at home
In any other kind.

Yet, in the midst of a schizoid context we all demand a central organizing principle, something positive, unalloyed by the impurity of doubt or the prostitution of values. We keep yearning for the persistent hunch, the invincible surmise, the unconquerable faith. What most do you long for? What is that persistent hunch, that invincible surmise, that vision splendid, that unconquerable faith which lures you on? Can it not be expressed in the poet's words, "A wish of my soul?"

Robert Browning, born just two years before the death of George Joseph Volger, has immortalized the German musician in his poem, "Apt Volger." Most of us would never have seen the colorful artist without the insight and the

skillful strokes of Brownings' poetic brush. A half century after Volger's death the poems in *Dramatis Personae* became the will, bequeathing rich inheritance to all succeeding musicians. In the one codicil, bearing the musical abbe's name, Browning reveals his vigorous interest in humanity his identification with the experience of mankind, his pervasive feeling for the moods of many people of all ages. The poem recognizes the sensitivity of Volger to the organ, which he himself had refined and simplified, as the instrument which could express the wish of his soul and the steadfast love of the Creator himself. Music is the heart's interpreter--the language all men understand. Even the Scriptures quote God as saying, "I will unfold my mysteries on the harp." Hear Volger speak after three half centuries:

" . . . God has a few of us whom
he whispers in the ear;
the rest may reason, and welcome:
'tis we musicians know."

Communication may have many media but none excels the call of deep to deep as does emotion, feelings, caring empathy expressed in music. Musicians in the context of a dissonant age have the instruments of hand and breath and voice which can give their sounds to a wish of my soul.

Hear Volger again at his instrument as he cries,

All through my keys that gave
their sounds to a wish of my soul,
All through my soul that praised
as its wish flowed visibly forth
All through music and me!

The art and the instrument, we must not forget, are the creatures and it is "me"--I the person in relation to God--who determines the form and the ministry of "a wish of my soul." Hear Volger thinking as he plays his beloved organ:

. . . here is the finger of God, a flash
Of the will that can
. . . Out of three sounds he frame
Not a fourth sound,
Consider it well; each tone of
Our scale in itself is nought;
. . . Give it to me to use! I mix it
With two in my thought:
And there! Ye have heard and seen:
Consider and bow the head!

Therefore to whom turn I but to thee,
the ineffable Name
Builder and maker, thou, of houses not made with hands.

According to your bulletin tonight your chosen speaker is expected to give a keynote sermon. The first definition in the dictionary of the word "keynote" has to do with music and it states, "The note or tone on which a key is founded." Now, you've guessed that the response to this assignment is from Abt Volger's comment when he says, "My keys that gave their sounds to a wish of my soul." Not being a musician, I shall have to take his word for it . . . "each tone of our scale in itself is naught." Yet when mixed with two others, out of the three comes not a fourth sound but a star! Now there's something to stir one's homelitic imagination. One tone by itself is nothing but, when blended with two others, there emerges not a fourth sound but a star! Such is out of this world but it had better be in this world!

Our Bible is replete with references to music and the human and mechanical instruments which express it and its meaning in human experiences. Paul, in First Corinthians, 14:7, gives scriptural authority to the good abbe's assertion that one tone must be combined with another if the morning stars are to sing together the music of the spheres. He writes, "even in the case of inanimate objects which are capable of making sound, such as a flute or harp, if their notes all sound alike, who can tell what tune is being played?" (Phillips)

One tone in the musician's scale is excellence wherein the technique of the art calls for perfection. A teacher of piano asks each new pupil, "Do you want to learn to play or to play well?" Music City U.S.A. through the Grand Ole Opry has pressed hundreds of thousands of platter with the husky voice of a country singer counselling his son, "Do what you do, do well, boy, do what you do, do well." The goal of meticolus perfection of a minister or director of music is commendable but if excellence is his single tone that obsession with excellence can make even excellence itself a noisy gong and a discordant cymbal.

In 1961 at the San Diego Convocation of NaFOMM, Bishop W. Earl Ledden recounted the occasion of the 25th anniversary of Vladimir Horowitz at Carnegie Hall: "The same orchestra, the New York Philharmonic; the same concerto, Tchaikovsky's First; the same music critic, Olin Downes, all were helping to recreate the first occasion. Horowitz seemed often to play objectively and unmoving even to himself, yet 'on this occasion he was so stirred by the meaning of the occasion that he rode the crest of the wave and abandoned correctness for sheer magnificence.' The critic went on to tell how the artist had lost himself in his playing, wrote Downes, 'I am sure he did not intend to do things that he did then but he had committed himself to it. The concert was gigantic, unpolished, imprudent, overwhelming.'"

If we sell out to perfectionism in the field of church music we are likely to become formalists while the big thing, "The wish of my soul," and of every man's soul, is Life! Music reveals, refreshes, inspires, emergixes, but music without the heart of the musician is anemic and begets leukemia of the soul.

You remember how the excellence of the music of the Pied Piper brought together the tones which made even the rats hate themselves and abandon their infestation and infection of Hamelin. Confidence in his art is reflected by the account that

Into the street the Piper stept,
Smiling first a little smile,
As if he knew what magic slept
In his quiet pipe the while;

When the rats of tradition in the form of the town fathers reneged on the agreement to pay the Piper, the musician led the children away from the perverted prejudices and hypocrisy of their parents. It is written of the Piper:

Once more he stept into the street
And to his lips again
Laid his longpipe of smooth straight cane;
And ere he blew three notes (such sweet
Soft notes as yet musician's cunning
Never gave the enraptured air).

This tone of excellence must be combined with other tones of meaning and purpose for it in itself is nought. Yet, it is a tone that must not be neglected if music is to be relevant to man's need.

Discipleship is another tone which combines with excellence which, like Volger's experience on his own organ, makes it possible for the musician to say, "All through my keys gave their sound to a wish of my soul." Excellence expressed through discipleship in a cause begins to bring harmony and fresh expression of meaning.

It is the intent of every musician here to be the disciple of our Lord but dedication to excellence in one's art alone may be an enervating idolatry. Each must inquire of himself, "Is my devotion to art giving uncertain sounds to the wish of my soul?" I have seen a director stare down a congregation as though it were an audience. All too often obsession with excellence has introduced the grotesque waving of arms which obscures excellence, if indeed it was present, and waved out God from the consciousness of the worshipers.

We must become sensitive as to whether we are disciples of what or of whom. Discipleship, as far as our Lord is concerned, seems not to be in the perfection of an art as much as in the dedication of the heart. Praise be that he is not Lord of the either-or but of both-and! When an enthusiast insisted, "Lord I will follow you wherever you go," Jesus pointed out the vicissitudes of discipleship by saying, "Foxes have holes and birds of the air have nests but the son of man has no where to lay his head." Yesterday's excellence may have to be superseded by the new, the new which comes from venture itself--unstudied and unrehearsed, even unplanned

Natalie Robinson Cole, writing a quarter century ago on "The Arts in the Classroom" reflects some of the spontaneity which characterizes this kind of venturesome discipleship, that discipleship which can place the potential child in the midst of form, tradition, and accepted practice. She speaks directly to the perfectionist as she comments on children dancing to music: "The teacher must have background, must know music--must be able to analyse it into parts," she was told. Emphatically, she replies, "No, it is nothing of the sort. The only knowledge the teacher has of divisions of this music is what she has felt without intellectualizing, while watching children dance it." She places her emphasis upon "The sincerity with which the children hear the music. No staging, no affectation, no artificiality. Their movement comes from feeling tone inside." "When we feel the music," she says, "It will come out our own way. Children are far more susceptible to beauty than adults. They haven't had time for the divine spark to be extinguished."

Great music did not come from candid camera's attempt to have small children improvise songs and rhythms but it did give a clue to a great need in our churches. That need is for a combination of tones and of words which express and impress the experience of this generation.

Walter Towner, at NaFOMM Convocation two years ago, said, "Christians have always bravely sung . . . but they have never known why they sing." When the discipleship of a leader of music is willing to sing deep down in his heart, "Where he leads me I will follow," we will go a long way in communicating why Christians sing meaningful words to meaningful tunes.

Ginglend and Stiles, in their book on "Music Activities for Retarded Children," offer suggestions, not new to many here, which encourage the experience of venturesome discipleship, "The needs of the retarded child are basically the same as are those of his 'normal' brother, but many factors operate to prevent his needs from being answered in exactly the same way as his brother . . . Every child needs a strong awareness of love and acceptance, of learning to accept frustrations, restrictions, and disciplines Music can be the one unifying activity in your program, the one activity in which every child can participate to some extent despite the degree of handicap . . . You will notice that many songs use rhythm instruments a bit. Most children who have no speech can respond through their use . . . Remember always that in teaching music to retarded children the emphasis is on what music can do toward their development. The usual goals of music education must necessarily be bypassed . . . Music can become a permanent and enjoyable part of their lives." (Pages 6, 8, 9.)

On many of the pages of this helpful book emphasis is made upon creating texts and improvising rhythm. Miss Bogardus, of the Board of Education staff, has found music an unusually effective medium in communicating with the retarded child and a means of helping each child to realize himself as a person and to find his place in relationship to those about him. Discipleship, daring to follow the Master in new and venturesome ways, is a tone which modifies and gives quality to excellence.

Another tone is that of ministry. This summer marks the tenth year since the inception of a fellowship of Methodist musicians. This summer opens the tenth year of NaFOMM as an organized movement. Its intent from the beginning has been one of "servanthood" expressed in the more common term of "ministry." Its goal, oversimplified, is adoration in worship and education in discipleship.

For a decade the Division of the Local Church has maintained an office called "The Ministry of Music" with a staff member free to carry the extra duties as the executive of NaFOMM. The Editorial Division of the board for nearly as many years has edited the publication called "Music Ministry." We carry and use the name of ministry but like all other tones "this tone of our scale in itself is nought." Ministry does involve the tone of excellence and the tone of discipleship. Is it enough to develop choirs in our churches, single or multiple, to fulfill the tone of ministry? Have we sounded the true tone when we have introduced rhythm, pianos-in-tune, and rehearsals in the church school? Does our ministry have aught to do with the stirring persistent chorus of "we-shall-overcome?" Is our ministry to homes for children, the disabled, or the aging, exhausted by a basket of singing carried to them?

Is there a ministry that goes farther than "If your heart keeps right" in the struggle for human rights? Does our ministry have implication for anti-poverty, "Psalms of Ascent?" Is our ministry of music related to coffee houses and maybe the corner grill as well as the choistered chancel? Maybe new and creative processes await the stirred imagination to give sounds to the wish of my soul --a ministry which penetrates society!

How often a popular song gets into theology! Remember Jesus saying, 'the wind blows where it wills, you hear its sound but cannot tell whence it comes or whither it goes. So is everyone that is born of the Spirit.' Hear these lines from "Blowin' in the Wind."

How many roads must a man
walk down
Before they call him a man?

How many times must the
cannon balls fly
Before they're forever banned?
The answer, my friend
Is blowin' in the wind.

How many years must a
mountain exist
Before it is washed to the sea?
How many years can some people exist
Before they're allowed to be free?
How many times can a man

turn his head
And pretend that he just doesn't see?
The answer, my friend
Is blowin' in the wind.

In the drama of Pippa Passes this stage direction is given ("from without is heard the voice of Pippa singing," and at the close of the song the dramatist directs, "Pippa passes.")

The year's at the spring
And day's at the morn;
Morning's at seven;
The hill-side dew-pearled;
The lark's on the wing;
The snail's on the thorn;
God's in his heaven--
All's right with the world!

Two persons deep in sin are trying to talk their guilt away. "Who spoke?" asked Sebald, to which seducing Ottima replies, "Oh--that little ragged girl." Pippa was on holiday--singing for the sheer job of living. But lives are changed by this unconventional ministry.

Look again at Psalm 137, "By the waters of Babylon, there we sat down and wept, when we remembered Zion. On the willows there we hung up our lyres. For there our captors required of us songs, and our tormentors, laughed saying, 'Sing us one of the songs of Zion!' How shall we sing the Lord's song in a strange land?" I know there are many and varied comments which can be made regarding this Psalm but my only observance at this time is a paraphrase of Thomas Carlyle's remark when he was told that an obstinate woman had at last decided to accept the Universe, "Gad, she'd better!"-- "Gad, we'd better" sing the Lord's songs in the strange society of our time. The Lord's songs, often with new lyrics and new rhythms, sung in strange and unusual surroundings may be a dimension of a ministry of music which can effect great change in our confused society.

Each of us may find "my key that gives
sounds to the wish of my soul."

The kingdoms of this world shall be the kingdoms of our Lord and of his Christ.

These are tones of our scale which may sound the keynote of this convocation: Excellence, discipleship, ministry. "Here is the finger of God, a flash of the will that can . . . out of three sounds be framed, not a sound but a star."

This star is the new dimension. Astronauts are on the trail of the stars but the stars long have led mankind in the meaning of life. Mariners have

guided in their courses, and wise men have followed the star to the Savior of the World! The sounds of our scale in combination form not 'a fourth sound but a star. The star which illumines, the star which guides, to to every excellence, to every phase of discipleship and every test of the ministry. It leads us to self-realization but finds its dynamic expression in the hymn, "Make me a captive, Lord, and then I shall be free." Not until this fourth dimension breaks upon us shall the key and the note be honest and the wish of my soul set me free.

The wish of my soul has its source in the heart of God. Therefore, we can trust this hunch, this surmise, this vision, this faith. King Saul of the early Hebrew monarchy could not see his way through the impasse of a of a tumbling-in world until moved by David's harp and his songs of faith. Then it was that he heard not a fourth sound but saw the star of God living within him, full of grace and truth. Hear David as he sings:

He who did most, shall bear most;
the strongest shall stand the most weak.
'Tis the weakness in strength, that I cry for!
my flesh, that I seek
In the Godhead! I seek and find it.
O Saul, it shall be
A face like my face that receives thee;
a Man like to me,
Thou shalt love and be loved by, for ever;
a Hand like this hand
Shall throw open the gates of new life to thee!
See the Christ stand!

So the song of the angels shall be in the Gethsemane Garden as well as in the stable of Bethlehem. The song of the angels shall be in the wilderness of temptation as well as in the innocence of the manger. The song of the angels shall be in the loneliness of Calvary as well as in the adoration of shepherds and of wise men.

The wish of my soul is to know God's will and to do it. "Each tone of our scale in itself is nought." But the tones of excellence, of discipleship, of ministry frame not a fourth sound but a star. "God has a few of us to whom he whispers in the ear; the rest may reason, and welcome: 'tis we musicians know."

Shall this convocation lead us to combine the tones of excellence, of discipleship, and of ministry which all through the keys may give their sounds to a wish of my soul? If so, then here the finger of God shall frame not a fourth sound but a star--the incarnation of his will in you.

MORNING WORSHIP SERVICES

led by
Bishop W. Kenneth Goodson

Thursday, August 5

A WORD TO LIVE BY

"Our music must meet the needs of the people in the pew." Psalm 96, a psalm of the people, was the basic text. It tells the return of the Hebrew people to Israel, their rebuilding of the country, and the reestablishment of their religion. They sang a new song unto the Lord.

Bishop Goodson recalled the great unity which comes from meaningful hymn singing, second only to the unity of spirit when man is on his knees. Music of the church must have an integrity before God; it must speak to the people. We who are in the ministerial capacity need to recognize the impact that music can have upon man who is bringing all the tensions and actions and influences of his world into the sanctuary. Music needs to speak to these tensions, to these needs. Musician and minister alike must work together to help worship to be a meaningful experience for all those who are involved. A new song will come into our lives only if it comes from God. Minister and musician must keep open the lines of communications between themselves and God. We will not find the "new song" in the Cokesbury display room, but rather, if we search honestly the depths of our lives. We musicians, must let the Master use our instrument in our cathedral to make a new song.

MUSIC

Organist--George Tutwiler, First Methodist Church, Pittsburgh, Pennsylvania

Prelude: "I Call to Thee, Lord Jesus Christ"

J. S. Bach

Prelude on "Old 124th"

Healey Willan

Postlude: "Toccata" in D Minor

Gordon B. Nevin

Friday, August 6

SING UNTO THE LORD A NEW SONG

The text, Psalm 122:1: "I was glad when they said unto me, let us go unto the house of the Lord." This is the song of a pilgrim celebrating for the first time the festival of Thanksgiving--seven days in Jerusalem. He is deeply stirred spiritually, whereas before he was skeptical of the faith. He has caught the real purpose of worship--strength, purpose and excitement. The seven days are over--he turns home. The Psalmist has discovered three things:

1. There was joy in the house of God. Many times we count the empty pews instead of rejoicing in the fact that 65,000,000 people are sitting in the pews every Sunday morning. The service is a symphony in which all the congregation must have a part.
2. He loved the house of God because of its history. David had been there. In moments of greatest discouragement we can remind ourselves that ours is the church of Saul of Tarsus, of John, Mark, Simon Peter, St. Francis, John Hus, John Wesley.
3. He felt the challenge of the worship service. It isn't enough to feel good. To feel good without doing good is a sacrilege. The gospel of today should make the congregation uncomfortable. The Psalmist came to Jerusalem wanting to see and left Jerusalem wanting to serve. May we do this again?

Ours is the privilege of trying to break through to those who come to worship for a solid hour each week. Use us for Thy glory.

MUSIC

Organist--Robert E. Scoggin, First Methodist Church, Rochester, Minnesota

Prelude:	Partita "Rejoice O My Soul"	Anton Heiler
	Prelude on "Coronation"	Jean Langlais
Postlude:	Fantasy on "Wachet Auf"	Piet Kee

Saturday, August 7

"WHAT HAVE YOU TO DO WITH US, O SON OF GOD?"
 or, another translation,
 "WHAT HAVE WE TO DO WITH YOU, O SON OF GOD?"

The answer to this question is the enigma of the twentieth century. We cannot avoid the facing of this tremendous concern in our so-called Christian culture. In its proper reply lies the hope of the world today and tomorrow. It is like the story of a man who gave a rug to a client to examine. If the client could discover the pattern in the rug, it would be given to him. The client looked long and very carefully, day after day. Finally, the client reported that it had no pattern. This was the correct conclusion.

Is this not the proper reply to our own culture today? We have gained through scientific research the most magnificent power ever known to man. Yet, in spite of this, and because of this, we are on the brink of annihilation. The discovery of this power has caused humanity to be frightened. Who knows when an holocaust may come upon the world? In spite of all this release of power, most of the people of the world today are hungry mortals.

It has not solved even the most basic of human needs, food. It has not brought unity among the nations but very severe divisions.

So what have we do do with the Son of God? We are to pick up the fragments and make them into a whole Jesus said: "The Father and I are ONE." Only in the unity of the spirit of Christ can we hope to bring salvation to the world. We must be dedicated to this one enterprise--co-workers with Christ.

Bishop Goodson told of a visit to the laboratory in Huntsville, Alabama where the blueprints for Saturn V, which will take man to the moon, are being perfected. Dr. Van Braun, head of the plant, in showing him through demonstrated the model of the rocket that is to do the job. Then, during the lunch hour Bishop Goodson saw one of the chief scientists resting and reading a book. He begged the man's pardon but he was interested and asked what book the man was reading. It was the New Testament. Upon being questioned the scientist said, "The big Saturn V is the hope of the free world, this little book is the hope of all humanity."

Herein also lies the function of the Son of God.

MUSIC

Organist--Robert Bennett, St. Luke's Methodist Church, Houston, Texas

Prelude:	Huit Pieces Modales pour orgue	Langlais
	No. 1, Mode de re	
	Prelude and Fugue in A Major	Walther
	Prelude-Improvisation on "Aberysthwyth"	Huston
Postlude:	"Toccata"	Huston

Monday, August 9

NO MAN STANDS ALONE

Taking his inspiration from the Biblical drama of Elijah, Bishop Goodson chose as his topic "No Man Stands Alone." In the text, II Kings 2:9, the young prophet, Elisha, pleads for double portion of Elijah's spirit. Then as now no one walks alone. As in Elijah's day, the need is for men who (1) hate wickedness, (2) have complete confidence in God and are unafraid, and (3) are willing to stand up and be counted.

History can be changed when man believes in God. Being interested is not enough; one has to be committed. Ahab, basically good, did wicked things because he was weak. Tomorrow belongs to those who are not afraid to fight evil. There was One who believed this strongly enough to be hung up to die so that we may stand up and live. We all walk together in His majestic company.

Incidental to the message was Bishop Goodson's plea that the minister and the director of music share the joy and responsibility of interpreting to the congregation great music such as Mendelssohn's "Elijah."

MUSIC

Organist--John D. V. Hamilton, Fairfield Methodist Church, Shreveport,
Louisiana

Prelude:	"Jesu, Meine Freude"	Bach
	"Meditation on 'Beecher'"	Wilson
Postlude:	"Postlude for full organ"	Wilson
	(Roger Wilson's "Portfolio of Sacred Organ Music")	

Tuesday, August 10

BE CAREFUL WHAT YOU ABANDON

Bishop Goodson, in his final morning meditation to NaFOMM, expressed his deep appreciation to and for the Fellowship. His words of concern centered around the thought, "Be careful what you abandon." His points were highlighted both humorously and effectively as he expressed his concern of the following things about which we should be cautious of abandoning:

1. Imagination--That power which comes out of the imaginative spirit, which is so necessary to do the work of the church.
2. Conviction--A new conviction on the part of the ministry and the ministry of music which will result in a deeper conviction in the pew.
3. Commitment--We get so busy in the details of "doing" that we become a stranger to Him whose name we sing.

Bishop Goodson stated also that when the ministry of either a preacher or musician becomes routine, it is finished. This ministry must remain alive and vital to be able to bring the mystery of the ages to religion.

MUSIC

Organist--Brookes M. Davis, First Methodist Church, Santa Barbara,
California

Prelude:	"Voluntary"	Charles Wesley, the son
	Welsh Hymn Tune, "Rhosymedre"	R. Vaughan Williams
Postlude:	Chant "Heroique"	Gordon Young

MUSIC AND CHILDREN

Helen Kemp



August 5

SESSION I

From the opening notes of youthful voices singing "Um Chim Cheree" to the amen of the closing prayer, onlookers and participants alike at the first session of Music and Children were completely enchanted by the magic of Helen Kemp. The session was highlighted by Mrs. Kemp's own "inner rhythm" as she worked with a model choir of junior age children on intervals, key sense, posture rhythm, beauty of tone, and portions of two anthems which the children easily memorized. Using many analogies such as baseball, darts, archery, stepping stones and a ladder of sound to illustrate for the children, Mrs. Kemp quickly gained their confidence. In so doing they showed their obvious enjoyment.

She later pointed out to NaFOMMers that she was attempting to show an idea --a presentation of music as a whole thing. She feels that enjoyment is essential to a children's rehearsal and plans to use many different methods of presentation, not as "gimmicks," but as ways of working toward a certain quality of sound and of handling any problems that might arise vocally. Through having gained their interest and confidence in this first session, she hoped to be able to do some individual work in the remaining sessions.

Mrs. Kemp gives very few spoken instructions to the children. They respond readily to her slightest signal or suggestion without any elaboration on her part. She mentioned to them once during the session that they should try to achieve a feeling of rhythm on the inside as well as on the outside and let it show in their faces. It was obvious to all observers that Mrs. Kemp herself has known that secret for a long time and has put it to very fine use.

August 6

SECTION II

Action began with a simple round accompanied by the autoharp. The children and adults divided into two and then four parts.

Walking along together
Walking along together
Walking along together
We will follow the rising sun.

Mrs. Kemp reviewed a song begun in the preceding session, adding new verses by word chant, then she explained the double length notes at the ending.

Incorporated were techniques of facial expression, Head tone production through the use of echo, fire siren calls individual and group work posture and "throwing darts" technique to hit the center of tone (holding up a plastic ring through which they were to throw this tone.)

The introduction of new song parts through use of scale notes, using "loo," 1-2-3-5-8 note combinations, were pointed out on the blackboard. The echo technique was used for learning the melody sequence of the yodel section of the Tyrolean carol, "Our Lord Christ Is Come." The form of the song was explained as a play with announcement and action. The mentioning of the connection with the Vienna Boy Choir helped gain interest. A key technique is to create and maintain interest as one works with children.

When working with individual children on tone production, Mrs. Kemp explained that while we may laugh together at a common joke, when a person is doing his musical best he should not be laughed at by others.

The use of being a fire siren and echo helps promote a free open tone with energy applied by the whole mind and body. With children we should work for a good head tone, not a whisper or shout, using the vitality and body energy natural with children.

In trying to help a "low" singer Mrs. Kemp matched his tone in order to begin where he is and then asked him to match hers. She emphasized the need for developing pitch responsibility. This takes time. It does not happen necessarily after the first successful experience.

In turning the children's attention to the music, music multiple staff scores were explained. Many fourth, fifth, and sixth graders do not know where to locate the second line of a hymn. Mrs. Kemp had marked the proper line in black for them to see.

Mrs. Kemp suggested having the children become familiar with the melody and rhythmic patterns before reading the actual notes. This will give them an open door when they see the music. Mrs. Kemp emphasized the fact that directors need to get maximum results with the most interest when working with children only once a week. Note, reading can be exciting or dull.

Enrichment through contact with music and text can reach children when all other ways fail. Boys especially should not be short-changed for they are fully as sensitive to beauty as are girls, although seemingly they are the hardest in which to sustain interest.

The tone production which comes from the total vitality of mind and body is not different from what we seek for youth and adults. Conducting children requires much of the director. Artistry and beauty can be real and moving in music work with children. The congregation can receive much from children's choirs as a spiritual experience if the children are well prepared, both musically and spiritually. A new anthem was introduced by reading it aloud together rather than singing it, "Father, Teach Us How to Pray."

The children listened while the adults sang the anthem to see if the melody fit the words, after which the children were dismissed with a prayer.

August 7

SESSION III

"Ye Servants of God" sung from the church-school curriculum hymn chart by the children was the opening of Mrs. Kemp's Saturday morning session. During the warm-up she used a rubber band to illustrate ease of singing rather than with a pinched or flattened out tone. This was one of the tricks used by Mrs. Kemp to catch the children's attention and to demonstrate more easily a principle she wished to impress on them.

"Father, Teach Us How to Pray" by Florence Jolley, published by Remick Music, was introduced to the girls and boys by reading the words responsively. Mrs. Kemp asked the children to explain the difference between 4/2 and 3/2 and then encouraged them to beat the pulsation pattern with their hands. She emphasized how music emphasized the importance of the words found in the texts. Helen had them put on their "imaginary life preservers." They were to swim (sing) by themselves while she went to the far side of the stage. The accompanist, Robert Burns, was there as a lifeguard. She again had the children speak the words and beat the rhythm. The illustration of "pogo sticking" (note singing) instead of singing a legato phrase was portrayed. She pulled a ribbon slowly from a plastic spool slowly and had them sing smoothly as she pulled.

Mrs. Kemp cautioned the children that they should "make quiet." Quiet is something one creates. The common phrase, "be quiet," is forced action. "Make quiet" comes from a source inside us.

While singing "From All that Dwell Below the Skies," Mrs. Kemp had the children swing their arms. Several boys demonstrated their singing voices. One had a problem maintaining freedom of tone on a high pitch. The rubber band illustration helped this boy. Another boy could only match a single tone. Another could not sing in arpeggio up, but could do a fire siren up and an arpeggio down. The last boy had a "breathy" sound. Mrs. Kemp encouraged him to pretend that he was on a pony and needed to hold the pony in by pulling back on the reins. She also cautioned him to keep his chin down and body straight (good posture being of prime importance for control of breath).

August 9

SESSION IV

The session began with a short voice "warmup" in which the "fire-siren," and free sounding of the children's voices predominated. Mrs. Kemp then proceeded with the song "Long Ago in Bethlehem." As it was introduced

she had them listen to the accompaniment to get the feeling of flowing tone, then asked them to sing "la la" with the accompaniment. She worked toward having the children "spin out" the melody as she unwound the ribbon.

To assist the memorization of the song with the children Mrs. Kemp erased the lines of the song from the blackboard one by one, telling them as they sang them to put them in their heads.

In the song "Father Teach Us How to Pray" the children read from the music, Mrs. Kemp reminded them of the changes in meter $3/2$ and $2/2$, and worked on the word "best" so that the s's all sounded at once. She compared a tied note to an extra shake of the hand for illustration. The "trick" worked perfectly for the rhythm was correct the next time through.

In asking them to "make quiet" she emphasized that sometimes the silent sections in music are the most beautiful. She stressed singing "amens" positively. She spoke of the accompanist as a life saver who would throw them a rope if they floundered as she became a roving listener. With that she walked up and down the rows listening. Work on the song "From All that Dwell Below the Skies" started with the melody on a poster. The music was then passed out. Mrs. Kemp, in explanation, compared the second voice part to a relay race and illustrated by "handing" the melody to one of the boys.

August 10

SECTION V

Mrs. Kemp began this last session by asking the children to echo her staccato phrases on "hoo" beginning with the broken tonic chord and extending to longer and more complicated phrases.

The children were asked to check their positions, "feet on the floor" (using the excellent device of two quick stamps), back straight, head up, breathing like an accordion, eyes open, expressing the word "wonderful."

Work on the second song, "From All that Dwell," was approached by means of a chart reading of notes and rhythm with the syllable "po." A clever analogy of a sports event, a relay race, represented the canonic imitation. A group of boys were the second team, then all joined the parents (adult audience) for the walk home, singing all the rest of the way.

Mrs. Kemp advocates making the transition from one song to another quickly and appropriately. The third song, a prayer, was introduced by having the children read the words as a prayer.

Before the fourth song Mrs. Kemp arranged the choir on risers as they would sing that evening, directing them to sing always to "the man in the back

row with the green hair."

As an extra bonus NaFOMM members sang Mrs. Kemp's arrangement of an Indonesian melody, "God Is Always Near."

RESOURCE MATERIALS

(Titles included in packet)

ALL LANDS AND PEOPLE, Austin C. Lovelace, Augsburg #1397

COME, ALL YE SHEPHERDS, Track, Schmitt, Hall and McCreary #221

FATHER, TEACH US HOW TO PRAY, Florence Jolley, Remick (Music Publishers Holding)

FORTH HE CAME AT EASTER, David H. Williams, H. W. Gray, CMR #2523

FROM ALL THAT DWELL BELOW THE SKIES, G. Young, Galaxy #2241

GOD IS ALWAYS NEAR, Helen Kemp, Choristers Guild

IT IS THE JOYFUL EASTERTIME, John Burke, Arr., Harold Flammer

LOVE CAME DOWN AT CHRISTMAS, C. Young, Broadman Press MF #672

THREE MORAVIAN CAROLS, Phyllis Tate, Arr., Oxford University Press

WAKE EVERY BREATH, William Billings, Choristers Guild

(Titles used for reference in presentation)

AWAKE TO LOVE AND WORK, Carlton Young, Broadman Press

CHRISTMAS IN MEXICO, Marie Westervelt, Ditson (Theodore Presser)

COME, THOU LONG EXPECTED JESUS, Marie Pooler, Augsburg

THE EARTH IS HUSHED IN SILENCE, Lloyd Pfautsch, Broadman Press

FOR HARD THINGS, Jane Marshall, Choristers Guild #A26

GOD, WHO TOUCHES EARTH WITH BEAUTY, E. J. Lorenz, Choristers Guild #A30

GOD IS MY SHEPHERD, Dvorak, H. W. Gray #1886

GOOD PEOPLE, HEAR THE NEWS I BRING, G. Cockshott, Pro-Art #2131

LAMB OF GOD, Augsburg #1383

MAKE A JOYFUL NOISE, Anthony Donato, Neil Kjos #6099

THE MORNING STAR CHOIR BOOK, Paul Thomas, Concordia

MY FAITH, IT IS AN OAKEN STAFF, Hans Vigeland, H. W. Gray #2698

"THREE" FOR CHRISTMAS, George Lynn, Golden Music Publishers

PSALM 145, B. Red, Broadman Press #JF 005

SONGS AND HYMNS FOR PRIMARY CHILDREN, W. L. Curry, Westminster Press

STILL, STILL, STILL, Robert Wetzler, Augsburg #401

TORCHES, J. Alban Hinton, Oxford University Press, Unison

NOTES FROM HELEN KEMP

Posture and Breathing

These two basic principles--posture and breathing--go together. Have children sit TALL with straight, plumb-line backs. Be sure not to encourage stiffness or tenseness, which is usually caused by raised shoulders. Shoulders and arms should hang at ease.

Alertness

There is a definite link between good posture and the attitude of alertness. Though these are required, they must be inspired; and your children will "mirror" you. Encourage eye-contact between each child and yourself. Children must be taught to watch, so they will develop a feeling of mutual endeavor with the director.

Why not try this four-point beginning?

- | | | | |
|---------------|-----------|----------|---------|
| 1. Stand tall | 2. Expand | 3. Pause | 4. Sing |
|---------------|-----------|----------|---------|

Pause

What does the pause mean? Think! Concentrate! Hold back breath so that the first word will not be a big gulp of air! How long is the pause? A split second, and it can mean the difference between a good beginning and a poor one.

The pause is really a gathering together of energies. If one has

ever had the fun of spinning a yo-yo, remember how discouraged the result is if one fails to observe that split-second pause as the yo-yo spins toward the hand. It is something of this "timing and unwinding" that happens when mental and physical energies unite to create something of beauty.

Practically speaking, it means for the children: "Think; Think pitch; Think words--and do not waste all the breath on the first sound." Alertness can be encouraged by eye-contact with the director. This is an attitude caught by children as they mirror the director.

What is involved in the first sound of a phrase?

Pace --inner pulse, tempo
Pitch--intonation
Word --consonant and/or vowel
Mood--thought control

Pace should be established in the piano or organ introduction. Beware of the automatic accompaniment ritard before the voices enter. This encourages a poor beginning. Help children to think of a horizontal, flowing movement instead of a vertical "pogo-stick" plod. Directing techniques have a definite effect here. Lifting, buoyant motions without excess arm-waving seem to bring the best results.

Pitch must be from a thought process. It is in part the result of alertness. A dull choir will sing flat. Good pitch sense is also connected with posture and breathing. Sluggish singers rarely sing on pitch. Mental pictures help. Suggest that children sing out of their eyes--or out of the top of their heads.

Do your children know the meaning is given from the consonants to the vowels, and that the vowels give continuity of sound? Sing a hymn for them, eliminating all the consonants. Let them comment on the result.

Children can be taught to sing expressively. They are definitely able to project a desired mood when the words cease to be memorized and become thoughts to communicate. Color the texts by telling short related stories, personal incidents, having spontaneous plays. Joy, courage, fear, love, despair, adoration are all within a child's realm of expression.

"To suggest difficulties is to create them, while to anticipate difficulties and prepare to meet them is to remove them."

Projection in Children's Singing

1. Children must think of singing toward a distantly focal point. Aim at an imaginary target. Take your keys from your pocket.

Hold them lazily and allow them to drop to the floor. This is what happens to voices when there is no mental alertness and no concentration upon directing the singing. Now take the keys and and throw them toward the opposite wall. There was mental effort needed to direct the forward movement of the keys.

2. The idea of a target, and bow and arrow, can be used for a number of different emphases. For projection of tone it is excellent, since to send an arrow on its way, one must prepare by pulling on the string and aiming the arrow. Compare this with "stand tall, expand, pause, sing." For increased volume, have children think aiming at a more distant target. Never admonish children to "sing louder." Get the young singer to work toward singing a bull's eye pitch instead of above or below the center dot.
3. "Don't crow"--If children are singing a heavy, harsh tone, tell them roosters don't sing very well, nor do long-necked giraffes. "Don't lead with your chin" and "never strain upward with your neck."
4. For sustaining tones with inner movement: Try holding a spool of thread or a ball of string in your left hand. Pull string through your fingers steadily and evenly as children sing.

Or, try having children hold a tone while you draw a continuous line in circles or swirls on the blackboard. They sing until you lift the chalk from the board.

5. To demonstrate undesirable thump-thump singing, use an imaginary pogo stick bumping along. Compare this to the water skier who glides over the surface of the water.
6. For animation: "Sing through your eyes." The eyes are as important in singing as the throat or the mouth. The eyes help more than tone quality. A child who watches will be ready. A well trained chorister is always there (mentally) before he is needed-- "always a minute before the train leaves and not one second after it is gone." Encourage this habit.
7. A fellow director reported that his choir caught on to the idea of a legato line when he explained that the phrase should be like a long piece of spaghetti instead of a short piece of macaroni.

Pitch Problems

Children with pitch difficulties seem to fall into three general groups:

- I. Those who can sing and match a tone in head voice, but cannot sing a scale or a melody in tune.

- II. Those who sing in a low-pitched chest voice.
- III. Those who cannot match a given pitch in either head or chest voice, but produce an unmusical sound of their own creation.

Some Practical Suggestions

- I. This is often caused by a too relaxed mental attitude. Singing on pitch requires the mental discipline of concentration. When you have one or several children who fall into this category, arrange to have occasional fifteen or twenty-minute sessions with them. Check individually by having each child match several sounds with you. Their sense of "pitch responsibility" diminishes when they hear other singers around them. Sometimes they attempt to sing too loudly when others are singing with them. When they do this, they are not "listening" as they sing. Keep insisting that they sing with their ears and their eyes as much as they do with their throats and vocal chords. "Listen" must be a key word.
- II. Those who sing in a low-pitched chest voice: Be careful with this group to determine whether it is a matter of ear or vocal concept. If a child sings a melody with the correct intervals, but perhaps an octave lower than the given pitch, it is usually due to his inability to sing in head voice. The best device I know to establish head tone in children is the fire siren "Whooo." You should master this sound yourself in order to demonstrate. Start on a low tone and soar up to perhaps high "g" or "a," returning to a lower pitch, all in one vocal sweep. It is important to keep the "OO" sound at the highest pitch, rather than allow it to become "WOW."

Occasionally a child discovers his head voice in that upper range and almost immediately his whole concept of singing changes; with others it comes slowly with constant checking and reminding on the part of the director.

Of course, there are stubborn cases in this group--not stubborn children. These pitch problems require patience and the individual help outside of choir time. I have found that boys and girls are very willing and anxious to work even in the choir rehearsal with all the other children there. There is one golden rule for all children to learn--"We never laugh at anyone's vocal problems, but we rejoice and applaud for effort and improvement."

- III. This comes closest to being a real monotone group and of these you will have few. These children require your individual attention and training outside the rehearsal period. You must develop a close relationship with them, working for only short

periods of time--perhaps minutes of concentrated effort.

You must have a private agreement with this child that, while he is developing his inner-listening ear so he can learn to sing on pitch, he must "listen much louder than he sings," that is listening for sounds to come into his mind and his ear. Stress the importance of thinking.

MUSIC AND YOUTH

John Kemp

August 5

SESSION I

John Kemp began his session by working with the youth group on simple vocalizing and insisting from the very beginning on resonant, free singing. He established solid choral tone, urging "freedom, rather than loudness." His insistence on careful listening, as well as vital singing, paid dividends as the group improved throughout the session. His own infectious humor and understanding brought quick rapport with the group of young people.

John Kemp suggested practicing portions, at least, of eight or nine anthems at each rehearsal encourage familiarity with all music to be offered in the weeks ahead for the choir.

Considerable time was spent on vocal attack. Mr. Kemp suggested that "attack is more than starting together, it is a method of singing using lift and tone."

August 6

SESSION II

Elements underlying rehearsal demonstration:

Director John Kemp soon caught the imagination of the youth. In this kind of approach and basic philosophy a group is at once caught up in a vital Christianity by doing. The group was brought into "oneness" and an alert frame of mind through singing the opening line of "Alleluia"--Kirk. A prayer of petition for alert minds, voices, and bodies was given at the beginning of this session.

Warmup

A pulling together of the previous day's ideas and further development of firm, flexible tone with exercises:

1. "Mum-mum" five tone ascending and descending
2. A "tuneup" on a triad moving up and down by one-half steps using "mum-mum" in rhythm.
3. In humming the triad exercise Dr. Kemp worked on the correct way to hum. This is important for good singing; not in the back of the throat, but forward to lips and facial mask saying "ah" with lightly closed lips

Anthems

1. "Alleluia"--Kirk

Used at opening of rehearsal to "firm up" attacks. Dr. Kemp insisted always on a vibrant tone in all sessions. He emphasized the need to sing with energy, not loudness; an alert, open face (active mind); used the fire siren "Wooooooo" to establish freedom and carried this feeling into the singing tone.

2. "Sing Unto the Lord"--Rohlig

Introduced and partially learned without singing by choir. The choir clapped as the accompanist, Robert Schilling, played so that the choir learned the rhythm. The choir then clapped and spoke the words while the piano played. The opening section in unison helped to instill the flavor of this anthem in the youth. Since the tenor tone was thin Dr. Kemp worked with them for energy using "hey" in a free yell technique. He worked with the choir to be alert, readily watching the director even in sight reading. Director's axiom: "Don't worry about mistakes. I will correct you." The anthem was not perfected but was sung well enough to be ready for digestion.

3. "Mary's Wandering"--Williams

Read through the anthem in unison just enough to give peg to "hang one's hat on tomorrow."

4. "Tell Out the News"--Curry

5. Clapped by rote the pulsation pattern of this anthem with them not seeing nor hearing the music. "Another peg for tomorrow."

5. "Let Saints"--Powell

Words of anthem were read in unison; a vital speaking tone was expected. The choir worked until the director was satisfied with the response. Men were asked to stand to encourage physical freedom, good posture, and vitality in their tone.

Mr. Kemp stated one should establish "give and take" with young people--respect and communication. Get a response first, then refine it later. "Always sell them on churchmanship in all you do." Respect, enjoy, believe in youth. An adult must learn to admit mistakes. Be with them as much as possible for fullest acquaintanceship. Strengthen youth's self-reliance. Never work through their parents for youth is responsible for himself. The youth of today needs encouragement, not slapping down! The leadership of today's youth is being awaited by the world.

August 7

SESSION III

The session opened with "Glory to Thee, My God, This Night"--Tallis. Dr. Kemp led the young people in the prayer: "Father, we love Thee, use our lives for Thee. May we use our ability in serving Thee. Amen."

The choir warm-up (purpose):

To wake up the voices

To wake up the physical being

To wake up the mind

To wake up the ears

Mr. Kemp stated that it is most difficult to do good choral work with high school age youth using unison or SAB music. The range is too wide for boys. Basses need the chance to sing using a real "bass" sound in their lower range.

Concluding statements:

Be convinced that what you are doing is worthwhile.

Respect youth.

Teach by what we are more than by what we say.

Director responsible for attitude of choir--must "sell"

Hear all young people when they join the choir.

Sell young people on the idea of respect for all things worthwhile--an awareness of growth in each other.

Have a rehearsal procedure--begin on time, develop leadership qualities; rehearsal should be a means of growth in the individual.

August 9

SESSION IV

Dr. Kemp began rehearsal with the last page of "Jesus, Be Thou Our Constant Guide" and used text as the thought for the day.

Started without piano to get attention and encourage independence.

Emphasized pronunciation in girls' voices by using vowel concept to change tone

Quote: "Think right . . . Maturity is a mental attitude and it promotes self-control . . . High School and Junior High School young people can decide to practice and become mature in their thinking now."

Opening prayer.

Warm-up session

Humming and tuning intervals to get tone and mental alertness.

Different vowels on five-note scale up and down.

Quote: "In choir work, throw out bait and hope the choir takes it. Use suggestion instead of forcing issues; have patience; beware of all problems and mistakes; but do not confuse the choir with telling all at one time. Work on things that can be corrected and be achieved one at a time. Do not try everything at once, for some problems will clear up without conscious effort or work."

Tenor and bass arms behind head for posture and energy tension. Girls push hands against opposite biceps for tension and energy--both exercises to energize tone and correct vowel.

"Ah" staccato exercise: After getting correct vowel, transfer to chant on anthem text--keeping same energy and freedom. "Vowels are closer together than we think."

Rehearsal technique

Blackboard example of phrase used in anthem--learn from blackboard.

Quote: "Keep energy up (mental and physical) in singing."

Choric speech used to get correct idea of pronunciation on the key words.

A great deal can be done through conducting. Stay with ideas you are trying to get across. Conducting technique must mirror the idea of what you want to hear. Always be alert to suggest good posture, free breathing, energy and openness. Insist that the director be followed always.

Choir "must respond in mood."

Use technique of right and wrong pronunciation for comparison by the choir.

"Stay with mood and dramatics of the song--stay mentally and emotionally involved."

Use free rhythm to obtain good tuning and right notes.

August 10

SESSION V

"Youth will believe what you say if they believe in you."

"Youth responds to dogma. All is black or white--not much gray yet."

The director is responsible for:

1. Establishing right attitudes--Boys are "normal" in choir, not freaks. Girls are not all soprano. God made us, the directors help interpret. Dr. Kemp suggested hearing each singer (an interview) to determine section, not to eliminate, to help and to establish correct attitudes for singing and for living.
2. The control and encouragement of self-discipline.
3. Beginning on time, a leadership quality.
4. Consideration and respect for others.
5. Encouraging the mature growth of each individual. By this encouragement there will be less "prima-donna" problems.

RESOURCE MATERIALS

(Titles included in packet)

ALLELUIA, Boyce, Theron Kirk, Arr. Pro-Art #2217

COME, HOLY GHOST, Thomas Ford, Trusler, Arr. Lawson-Gould, G. Shirmer

GLORY TO THEE, MY GOD, THIS NIGHT, T. Tallis, Arr. Kenneth Brown, Oxford

LET SAINTS ON EARTH, Robert Powell, Abingdon Press #112

MARY'S WANDERING, David H. Williams, H. W. Gray #2794

O ALL YE NATIONS, Heinrich Schutz, Theodore Presser

SING UNTO THE LORD, Harald Rohlig, Abingdon Press #277

STILL, STILL, STILL, John Rodgers, H. W. Gray #2722

TELL OUT THE NEW, Anthony Curry, Oxford University Press

COME TO THE TOMB, Austin Lovelace, Abingdon Press #141

(Titles used for reference in presentation)

THE AGINCOURT SONG, Alfred H. Johnson, Arr. Galaxy GML611, Unison

CANTATE DOMINO, Guiseppe Pitoni, Bourne, Inc. ES5

THE CHORISTERS LITTLE HYMNAL, Choristers Guild

COME HOLY SPIRIT, Louise Mueller, Abingdon Press #196

CONCENTRATION, Leonard Blake, Unison, Oxford University Press

THE FIVE LESSER JOYS OF MARY, Peter Warlock, Novello Christmas Carols, H. W. Gray

FROM THE END OF THE EARTH, Alan Hovhaness, C. F. Peters

IN THE MOON OF WINTERTIME, Leland Sateren, Arr. Canyon Press #6213

LET ALL THINGS NOW LIVING, K. K. Davis, Arr. E. C. Shirmer #1819

MAY GOD SMILE ON YOU, Bach, Ed. Arthur Mendel, C. F. Peters #6079

THE LORD IS A MIGHTY GOD, Mendelssohn, Neil Kjos Publishers

O LAMB OF GOD MOST LOWLY, Gordon Young, Galazy Music Corp. #2215
 O THE BLESSEDNESS IS GREAT, Bechler, H. W. Gray
 PRAISE THE LORD, ALL YE NATIONS, Robert J. Powell, B. F. Wood Music. Co.
 PSALLITE, M. Praetorius, Ed. Fritz Rilsko, Mercury Music (Presser)
 A SERVICE OF DARKNESS, Dale Wood, Harold Flammer (short cantata)
 SING PRAISE TO GOD, Haydn, Boston Music Co. #12999
 THOU WILT KEEP HIM IN PERFECT PEACE, Regina Fryxell, Abingdon Press #121
 WONDROUS LOVE, Marie Pooler, Augsburg #1385

ORGAN TECHNIQUES AND REPORTOIRE

George Markey



Dr. Markey introduced the sessions by saying that before a person can do anything with an organ he must gain control over the instrument. Most organists start with a piano background so that there is little trouble in developing a good keyboard technique. The main problems center around holding notes for their exact value and observing releases at the correct time. The pedals present a new problem, however, and if a person does not follow well considered rules of good pedaling, he is likely to feel insecure and continue making mistakes all of his life.

Developing a Good Pedal Technique

1. Keep foot parallel to key being played (heel and toe).
2. Toes only on black keys--do not cover more than two and one-half inches of key.
3. Play white keys with toes an inch from black keys, unless feet are next to each other, then the left foot fits in the hollow of the right foot.
4. Crossing feet--right over left, left behind right. (To facilitate this last crossing, raise the right heel and slide the left foot under the

right heel.)

5. Knees touching where possible. (If you wish to look at your feet, look around the legs, not between them.)
6. Always keep feet in contact with keys while playing.
7. Prepare notes in advance (probably the most important of all rules).
8. Play on toes or the inside of the sole or heel.
9. Control is best achieved with alternate toes. In fast passages, avoid more than three consecutive notes with one foot.

Organ Registration

To be an effective organist one must be able to make his instrument loud or soft at will. Beyond that, he must develop an artistic sensitivity to the use of color in tone. This sensitivity is what makes the difference between good service playing and great service playing.

Most of the music used in a church service is homophonic. When stops are to be added or subtracted, it is best done between phrases. Nothing sounds more amateurish than hearing stops being added in the middle of a chord, particularly if they come from a different tone family than the ones already being used. In hymn playing, sound the bass in the pedals and at the end of a phrase get the tenor, alto and soprano parts into one hand, freeing the other with which to change stops. In adding or subtracting stops in rhythm, efficiency and coordination are important. Look at what you are going to change as you approach the end of the phrase so that when your hand is free it goes directly to its location. The Crescendo pedal can also be used to add and subtract stops but since this is "blind" (one does not know exactly when it is going to add), it is not as foolproof as the direct action described above. If the Crescendo pedal is to be used for this purpose, however, it is most effective if it is added in "jerks" between chord changes so that the listener will not hear stops coming on in the middle of a chord. The sensitive ear objects much less to stops coming off in the middle of a chord than it does to their being added. One can usually take stops off at will as needed.

The main objection to additions of stops in the middle of a phrase is the change in tone color rather than the change in dynamic level. Therefore, the use of the swell shades to add volume in the middle of a phrase is acceptable. An important point in gaining technical control of an organ is the ability to use the left foot as well as the right foot to open and close the swell shades. A good place on which a student may best learn this aspect is the Brahms' Chorale Prelude, "Deck Thyself My Soul," with the melody played by the right foot with an occasional assist from the left foot.

If an organist has a small organ with no pistons, all of his stop changes must be made by hand. If he has a large instrument, it will also have pistons and thus should be no more difficult to manage than the small instrument once he has set the pistons in a suitable personal manner. A general pattern in setting pistons for service playing is from the softest to the loudest, but always there are certain variations. Swell positions should be set divided roughly in half between strings, Flutes, Celestes, etc. and ensembles. Starting with the softest Celestes, add all of the Flutes and strings and finally the super coupler. After reaching the fullest point, take off the Celestes and start adding the Diapason Chorus. One should not mix Celestes, Tremulants and Diapasons. After adding all of the Diapasons ensemble, including the swell mixture, crown the whole thing with the swell Reed Chorus. It is often possible to get a smoother buildup by adding the Oboe 8' and Clarion 4' first and then adding the Trompette 8' afterwards. The use of the Chorus Reeds is as a blaze of color, therefore, the organist should add the super coupler when the Reeds are added, if not before. To get the brightest possible sound from the Swell Reed Chorus, try adding the super coupler and just the swell mixture to the Reeds.

The Great and Pedal divisions should be set strictly from softest to loudest. A positiv division is also set this way. If the organ has a Choir and Solo division, set various Solo stop combinations, reserving the last two pistons of each division for full Choir minus Reeds and super Coupler, and Reeds with super coupler and full Solo minus super coupler with sub and super coupler.

In setting General pistons for service playing also go from softest to loudest and make use of four pistons. On the first two set the combinations with Solo and accompaniment using Celestes, Solo stops, Tremulant, etc. On the last two, set Diapason ensemble combination with the manuals coupled together and only the lightest manual coupled to the pedal. After pushing one of these pistons, if one wishes to play on one of the heavier manuals, add that manual coupler to the pedal so that there would always be a balanced relationship between the manuals and the pedals. If more volume is desired than given by the 4th piston, add the Crescendo Pedal and then finally the Sforzando Pedal.

Once these pistons are arranged a 400 stop "monster" can be "bossed" and "kicked around" as easily as a 4 stop practice organ.

Hymn-Service Playing

In our non-liturgical demonstrations--Baptists, Presbyterians, Methodist, etc.--without a doubt, the organist can make his greatest contribution to the service of worship through the effective playing of the hymns. When well done, they will inspire the congregation to join in the singing and help them to sense what they are singing about. The emotional impact on an individual when a large group sings out, and he is a part of this group, is tremendous. The whole mood of a service can be made or broken by the playing

of the hymns. Dr. Markey stated that he has been playing church services twenty-five years and still plays through every verse of every hymn before choir rehearsal on Sunday morning. There are two basic ways which he teaches hymns to his students. After the first has been mastered, then he teaches the second. This is useful in creating variety.

First--play the bass with the Pedal, playing the notes where they are written, the tenor only with the left hand, the alto and soprano with the right hand. For the sake of smoothness the left hand also may play an alto note in what might otherwise be an awkward place. Again, as in the discussion on controlling the organ, he suggested taking the last chord or so of a musical phrase with one hand so that the other hand would be free to add or subtract stops. Dr. Markey has his students practice hymns doing this so that when the musical sense and the word sense demand it, additions or subtractions may be made.

Second--play with the bass taken by the pedals (as written), then tenor and the alto taken by the left hand and the soprano taken by the right hand. This method is particularly useful when playing a hymn that is not well known by the congregation. In this case, solo out the melody with 16 + 4 foot Couplers. One can also use this method often in introducing a meditative hymn. In this instance, play the melody on a solo stop accompanied by strings, etc. In most hymns sustain repeated pedal notes except when they cross a bar. Depending on the mood of a hymn, sustain also repeated notes in the tenor and alto; if a militant hymn, break all repeated notes except the pedal; if a meditative hymn, sustain all repeated notes except the soprano. As a general rule, break all repeated notes over a bar line to help establish the first beat as well as maintain the rhythm.

To bring order out of what might otherwise be chaos, all music can be divided into two classifications: "Jagged" and "Curvature"--"Masculine" and "Femimine." Any two opposites will do. In applying this principle to the playing of hymns, one must decide which characteristic dominates. Having thus made up his mind as to the mood, the organist can proceed to back this up with other similar characteristics to provide the most effective possible interpretation.

The hymn, "Christ the Lord Is Risen Today," has basically jagged characteristics. In registration we might consider the Reeds and mixtures to have jagged characteristics. Broken chords might be another jagged characteristic. Therefore, play this hymn on a loud combination and have considerable breaks between the chords in the tenor, alto, and soprano. Because the organ must provide some "continuo" to hold things together, assign this role to the bass or pedals. In this particular hymn Dr. Markey said that he occasionally omits the organ in the first, second and third "Alleluias." When this device is used in moderation there seems to be a good psychological effect on the congregation. The choir should always be alerted when it is planning to do this sort of thing so that the choir is prepared to assume full leadership of the hymn at this point.

Another example is "Fairest Lord Jesus." This hymn may be considered to have "curvature" characteristics. Accompany rather than lead in this type hymn. Avoid mixtures and large reeds. The tenor and alto should be legato and tied rather than repeated since the pulse would come from the soprano and first beat repetitions as mentioned above. Even in this type of hymn there is a difference in mood from verse to verse. When the word sense demands it, do not hesitate to build to full organ although it would be well to stick to the legato characteristic.

Other points to be considered in hymn playing include tempo. Decide this by singing through the hymn before practicing it, paying attention to the word content. After introducing a hymn, phrases should be made only as the interpretation of the text indicates. This often disrupts the musical phrase and sometimes will tie one musical phrase to another. The word sense should take precedence when there is a conflict.

What about occasionally doing a free organ accompaniment or a descant? How about moving a verse of the hymn up a half step from the other verses? This kind of thing can be very good if it is not overdone. Occasionally start a middle verse and then drop the organ out of it completely, leaving the leadership of the hymn in the hands of the choir. At such a time bring the organ back into the picture with a very soft stop on the last phrase. This will tend to stimulate the congregational singing.

In registration Dr. Markey prefers a large amount of organ "under wraps." With this technique one can smoothly emphasize important word phrases and thoughts without being forced to change the tone color by adding stops.

There are literally hundreds of things that can be done to "spice up" the hymns and hymn singing, but the main consideration should be the text. Let this be your guide.

Organ Accompaniment

Playing the accompaniment means being subservient to the wishes of the soloist or the director. While one can form a good idea of what to do with the music by studying it, he must work toward being flexible enough to meet and even anticipate the demands of the soloist. The most common breakdown in accompanying occurs when the soloist or director wishes the piece to go faster than the accompanist has practiced it. Be able to play an accompaniment (and other pieces as well) considerably faster than one would play it for musical reasons. Since no two persons agree on tempo, discretion is the better part of valor. Having the piece well in hand technically will allow a person to use a little more of his mind to concentrate on the wishes of the soloist or director with spectacular results guaranteed. Many solos and anthems have to be played on the organ from a piano score which may or may not be a reduction of an orchestral score.

The main advantage the piano has over the organ is the sustaining pedal. One of the important things to remember in transcribing from piano to organ is to sustain something. Very often it can and should be the pedal notes. Equally often notes of the given chord may be sustained, not necessarily in their proper inversion, with the left hand. This we call the "continuo." This continuo provides the cement that holds the pieces together and consists of one or more notes being held. If one should run into problems in playing, remember that one note alone will tie things together.

The main thing to avoid is the effect of 3rds sounding in a low register. To avoid this, keep 16' pitch out of the continuo manual and play the left hand voice or chord in the range of tenor "c" to "G" above middle "C." This continuo is the first and most important of three things that a good accompaniment should provide.

The second is a reflection of the rhythms contained in a bar of music. Often this will be what one sees on the page. There may have to be an adjustment in order to fit in the continuo. The rhythms in a bar may very well decide whether to have the continuo in the pedals (one note only) or in the left hand.

The third point for a good accompaniment is a wealth of counter melodies. This is particularly true in the solo. Search for these counter melodies. It is surprising how often one will find interesting musical lines that do so much to enhance the beauty of a given piece. These counter themes should be done on a separate expressive manual. Solo Reed sounds, like the oboe, clarinet, krumm horn, schalmei, or English horn, work best but occasionally a flute or a string solo can be most effective. Do not hesitate to use a Celestes in accompanying a soloist or a choir. The resultant "spread" of tone is one of the things that makes a great symphony orchestra sound beautiful.

Addenda

Dr. Markey demonstrated with exceptional skill his artful and masterful accompaniments to solos from "Elijah" and "The Messiah" assisted by John Mullen, tenor; Roy Johnson, bass; Virginia Englebright, soprano; and Mary Lou Moran, contralto.

He took the "Comfort Ye" motif from this recitative and accented it first on the clarinet, later with a string, and then the oboe. Dr. Markey pointed out it was useless to duplicate what the soloist was singing in "But Who May Abide . . ." and used chords much more effectively and musically. Many counter melodies were brought forth with different stops in "O Rest in the Lord."

The organ is a dramatic instrument and can be used with a solo on full organ, provided the full organ can come at a place where it does not cover up

the vocal line. Such a place would be chords spaced throughout a recitative, making a very dramatic effect.

Dr. Markey stated his convictions that flexibility is essential in the church organ. Case work is important in making organ tone directional. For accompanimental reasons two divisions of the organ should be under expression in a church instrument. The 16', 8', and 4' inter and intra mural couplers are indispensable for good accompanying of oratorios and other large scale work.

Some basic organ repertoire recommended for study:

HISTORICAL ORGAN RECITAL SERIES, Bonnet

CHORAL PRELUDES, Brahms

ORGELBUCHLEIN, Bach

REQUIESCAT IN PACE, Sowerby

Rehearsals

At the session for organist-directors Dr. Markey pointed out that most of the director's work must be done in rehearsals since he must divide his attentions between the choir and the organ. He also suggested that it is essential for the organist-director to study voice and conducting.

Dr. Markey then outlined his rehearsal procedure. First, he played the voice parts of a new anthem tempo, using phrasing and dynamics to introduce the composition to the choir. He then discussed with the choir the "jagged" and the "curvature" characteristics of the music, pointing out repeated passages and rhythmic problems which may be worked out by all speaking the text in rhythm.

The choir then was asked to hum the anthem while Mr. Markey again played the vocal lines. Following the working over of problem passages part by part, he left the piano and did the remaining work a capella. At the rehearsal one week prior to the scheduled performance, the anthem is sung with organ accompaniment.

During performance the organist-director must indicate attacks or releases with a free hand while playing with the other. The attacks may be indicated also with a motion of the head. The accompaniment will serve to portray mood and to remind the choir of things learned in rehearsals. Dr. Markey suggested that important attacks and releases be marked on the organ score

to remind the director so that these important details will not be overlooked.

The session concluded with a question-and-answer period.

EXTENDING MUSIC HORIZONS

WITH CHILDREN

Philip Dietterich

There has been real concern for the poor quality of music coming out of our children's departmental rooms on Sunday morning. With the use of the new curriculum materials, it is just possible that the quality will come from these particular rooms and the sounds coming from some of the choir rooms may become the concern. He then listed the following tools which are now available:

1. All workers in the children's division were urged to read "The Role of Music in Christian Education," a pamphlet compiled by leaders in NaFOMM and Christian educators working cooperatively.
2. The use of the large hymn charts which are contained in the children's curriculum teaching packet which will help do away with the fumbling of books and can be used to excellent advantage in teaching sight reading and rhythm.
3. The student books in the new curriculum which contain copies of the hymns printed on the charts and may be taken home by the children, thereby sending the hymns being learned by the children into the homes.
4. Articles which appear monthly in Music Ministry for the use of music leaders working with elementary groups 1 and 2, 3 and 4, 5 and 6 to correspond with the current materials in the new curriculum.
5. Albums of hymns for children which are available. (It was also noted in Mr. Dietterich's lecture that many of the hymns used in the new curriculum will be found in the new Methodist Hymnal.)
6. Note charts.

Objectives in extending the music program:

1. Learning tone matching--pitch
2. Learning simple intervals
3. Learning rhythmical patterns
4. Creating simple tunes and chants
5. Building a good repertoire
6. Tone production
7. Appreciation for sympathetic response

Mr. Dietterich urged organists and directors and ministers of music to make themselves available to the church school serving as resource persons. The music specialist in the church has a major responsibility and opportunity as a teacher. If there is a low level of music skill and appreciation in the church he serves then he must do more than complain about it.

Variety in music experience is vital. Rhythmic, creating, playing, singing and listening experiences as described by Vivian Morsch in her book, "The Use of Music in Christian Education" (Westminster Press), are important. Take advantage of every teaching technique.

Children learn in many different ways, so plan your children's sessions accordingly. Use of imagination for presenting great music and expecting the children to "gobble it up" is not enough. Vary teaching techniques. Children will catch what they are expected to catch--they will not learn to love and appreciate music if it is force-fed to them. We cannot dictate taste, but we do have the responsibility and the opportunity to guide others to appropriate and worthy artistic expression.

Mr. Dietterich suggested that all attending the session should meditate upon the commitment we have made to teach boys and girls and Christians of all ages in the light of the purpose of Christian education, as it is outlined on page 3 of the brochure, "The Role of Music in Christian Education."

Mr. Dietterich also suggested that "The Chorister's Little Hymnal" is a tool necessary to all who use the Music Ministry magazine articles, available from Cokesbury or Choristers Guild.

The following is an outline of basic suggestions which Mr. Dietterich has for directors and organist-directors working with children.

BASIC SUGGESTIONS

SKILLS	REPERTOIRE	APPRECIATION
<u>Tone matching</u> --piano, voice, questions, answers, entire group on one tone	<u>Hymns and responses</u>	<u>Vocabulary of musical and ecclesiastical terms</u> --word chants, notebooks and flash cards
<u>Singing and recognizing simple intervals</u>	<u>Curriculum music</u>	<u>Beginning sympathetic response to spirit of music</u> Listening experience
<u>Phrases</u> --mystery tunes, guess the tune	<u>Other suggested material</u>	<u>Identification of commonly used instruments</u> --(orally and visually) flute, violin, organ, piano
<u>Responding accurately to the rhythmic patterns</u> --orally, bodily, imitatively, creatively, visually		<u>Background and meaning of hymns</u>
<u>Experimenting with simple instruments</u> --rhythm instruments, jingle bells, learning authentic instrumental tone and visually		
<u>Creating simple tunes and chants</u> --individually and by groups		
<u>Rudiments of notation, theory, printed page</u>		
<u>Beginning concept of correct tone production</u>		

WITH YOUTH

Emeline Crane

During the past four years some exciting and frightening ventures have been taking place in youth work in The Methodist Church. We who are Methodists are not unique among other denominations. Change, new trends, flexibility, adventure, uncertainty, and certainty are all a part of our vocabulary and experience.

A study of the curriculum needs of youth has coincided with what has been known as the Exploration of a Youth Ministry in The Methodist Church. This has involved extensive exploring and testing in many places across our nation with various settings, components, forms and content of the youth ministry--all this to see if we could sense some of the directions in which a most effective ministry might go, one which might be relevant to youth in this rapidly changing world of the latter part of the 20th century.

Task groups were organized to study and experiment in many areas including: settings and groupings, grading and series (of the curriculum materials); penetrating the high school community, drama, work with adults and leadership development, ministry to culturally deprived youth, and so on. Persons with various skills in local churches and communities across the nation were mutually engaged with staff in the Editorial Division and in the Division of the Local Church as well as those from other boards and agencies.

Experimentation included projects carried out both within and beyond or outside the church building. Some were held at the traditional meeting times on Sundays and others took place during the week. There were projects such as: weekend settings, schools of religion, canoe trips, camping, ecumenical study groups, inner city ministries, and research concerning drama in the local church--to refer only to a meager few. One will be of special interest to NaFOMM:

Choirs and Christian nurture was an experiment in four or five churches with varying degrees of trained leadership in music and in Christian education. This leadership worked with NaFOMM members in locating personnel and places. Some of the leaders were volunteers--others were full time.

The plan was to experiment in setting up a group in the church school which became the choir--or the youth choir becoming a church school group group giving them time during regular church-school sessions--and week days. To have them meet regularly with a musician and a Christian educator as co-leaders, or as leadership team planning the sessions which would consist of time to rehearse as well as simply to enjoy singing and then to discuss aspects of the Christian faith which may emerge from the texts of hymns and anthems. The group also should be seen as serving the church by singing occasionally in

services of worship and for other experiences.

Purposes included many--among them:

To experiment with a youth choir as a setting for Christian nurture

To experiment with a group brought together in a common interest (music), (interpersonal relations and group developments)

To test the validity of using texts of music (hymns and anthems) as basis for studying the content of the Faith

To experiment with a music group as a means of evangelistic outreach for bringing persons to a knowledge of the Faith who otherwise had no interest in the church.

Example: William K. Burns--one illustration of the several directions in which this experiment went.

Many other experiments in varying areas and directions were included in the Youth Exploration too numerous to mention here--included:

Youth and adults together in 1-to-1 ratio

Youth as full laity

Unconventional meeting times and places

New forms of leadership development

Varying types of materials

Out of all these grew a number of proposals on which work is now begun and from which a youth ministry may take shape--among them of interest to NaFOMM members:

That we continue further experimentation with the creative arts as vehicles of ministry

That we consult concerning experimentation with leisure related to contemporary motifs

That we investigate the possibilities of discussion with NaFOMM regarding the training of musicians and Christian educators to meet the need of a choir setting.

(This latter will be reported formally to the NaFOMM Council. Give them your ideas regarding such training. Then recommendations re policy, procedure, and projects will be taken back to the Division of the Local Church Council on Youth Work and plans begun cooperatively.)

The Curriculum Study and Youth Exploration are bringing about the development of new curriculum materials to be released in 1968. New settings and groupings, grading series will offer new and ample opportunities for music to be integral in materials and the total youth ministry. These settings, materials, etc. will go far beyond the traditional Sunday morning and evening hours.

We are now in an ideal position to receive specific suggestions and new ideas from NaFOMM regarding ways to provide for musical experiences for youth, both within and outside of the church building.

Some of the plans now underway for the new curriculum include:

Hymns in the new Methodist Hymnal have been carefully graded by a joint committee of the Editorial Division and the Division of the Local Church, will be introduced and integrated into the curriculum as they contribute to needs of persons at different levels of growth and experience. Thus we are now in a position to plan for definite ways of including the systematic study and learning of hymns in the new youth curriculum.

There are plans for an elective setting for those who wish it on Choirs and Christian Nurture--similar to that with which experimentation was begun.

Academic settings already include:

A course on music and hymnology

Several other courses on worship, poetry of the Bible, use of leisure time, etc. of which music is a part

The vast possibilities offered by new groupings, gradings, and settings can stimulate us to reach creatively toward still further horizons in music with youth. Neither the Sunday morning nor the Sunday evening hours should bind us. Who knows what may be the future of the Church gathered or the Church scattered. Jesus himself went out beyond the congregation gathered in the synagogue--to those in the world. New trends in Youth Ministry indicate the imperative for some of this going out--and wherever Christians are, there is the Church--building or no building. We do well to ask ourselves about music in some of these possible new settings, groupings, and gradings:

Coffee houses (not too different from the European plan of Half Way House to the World) to develop depth of Christian community and ministry in the world--places where persons feel free to gather to enjoy the arts (music, drama, painting) and to discuss ultimate meanings and ultimate realities (which are really basically religious) as expressed by the arts. These might be located in the church building or outside the church on week nights.

Small Koinonea (Core) groups of youth and adults meeting for study and

discussion in someone's apartment in the inner city, or in the church.

Culturally deprived youth meeting weekly away from the church--What music can we suggest for them? How to integrate it in a meaningful way?

Youth in the high school community meeting across denominational lines, discussing perplexing questions for Christians--How may we train persons to select and use music in these groups?

A few youth on a canoe trip--a week in the out-of-doors--a day camp or a trip camp.

What music? Can we suggest resources for fellowship music which come up to the same high standards we set for music in our formal services of worship--music which is of high quality--words which neither tear down nor make fun of personality, class or race.

Unchurched youth coming together because of a common interest in the arts--whose interest is not in traditional forms of religion; to whom we do not now speak meaningfully. What kind of music leaders do we want? How may we train them in creative approaches to an unconventional type of evangelism?

A school of religion in which youth spends one hundred four hours a year in serious study of peace and world order. Can we be ready with music, carrying messages relevant to a space age with the possibility of nuclear warfare?

WITH ADULTS

Leon M. Adkins

Adults determine how we have ministry in regard to youth and children. We are moving into a new type of approach to education in the church. The new curriculums that will be published for adults and youth in the future will bring Christian education across the age lines. The church is coming to see that you cannot decide persons according to chronological age. The new curriculum will void the separation of age groups, so that from kindergarten to adult division there will be a totally organized educational program.

Music is a means of grace and interpretation. It is something in the task of education, of discipleship.

Five points about which we need to concern ourselves:

1. Identification

"One of the curses of our times is that the arts of the fathers have

lost identity with younger generations. The one-room school was an attempt to meet the need for identification. An attempt to bring hearts of children to fathers and hearts of fathers to children."

The new Methodist Hymnal will be a hymnal with which people will be able to identify themselves. It will not be a high-brow or low-brow hymnal, but a people's hymnal. Too long we have held to hymns that mean nothing.

"We have been hampered in believing that the religious faith is delivered in one form."

2. Preparation

Dr. Adkins stated he has been impressed with the use of the descant, but also with the complete folly of the descant when used without preparation.

Changing keys to hymns in a worship service without preparation of the congregation is also a folly. The minister of music who teaches a new hymn throughout the total Sunday school program has prepared many functioning cells throughout the congregation that can lift the spirit of a service to those who are not prepared.

Success of A Great Day of Methodist Singing is dependent upon good preparation.

3. Call to Worship in an order of service

"I wonder if we do not need to have a broadening of meaning of coming together for worship."

Dignity and meaning of music can help worshippers realize that when they enter a service, "Here I place myself before my heavenly Father."

Much consideration and preparation should be devoted to the elements of worship.

4. Penetration

Hymns for the most part are developed for singing within the sanctuary, and there is desperate need of hymns that will penetrate society. We need to reach people in terms of their own need and not just to win them to society.

Hymns 186 and 191 in our 1935 Methodist Hymnal speak beyond the people in the pew. They suggest that Wesley was seeking to penetrate society. Our founders went to where the people were, the Lord of our faith said, "Come," but He also said, "Go!"

"The word outreach has become outworn."

THE HYMNAL

James Sydnor

August 5

SESSION I

Dr. Sydnor began by saying that he was not going to discuss what makes a good hymn, but he was going to discuss the music involved. He recommended the purchase of the small paper-backed hymnal, "Hymns of the Week," published by Augsburg.

He was pleased with the emphasis on hymn singing at the convocation, since he considers congregational singing the backbone of Protestant worship. He cited two great opportunities existing for church music leaders: to expand the repertoire of the congregation; and to develop good habits of hymn singing.

In speaking of our hymnal, he said that it would be totally satisfactory to no one. Every person would have a different "favorite" hymnal. The level of these "favorite hymnals" would not be too high, probably. He asked if the group would condemn, condone, or endorse these "favorite hymnals."

He commended the eccumenical movement, and expressed the hope that he would be able to lead a hymn festival for Protestants and Roman Catholics.

He cited John Calvin's two requisites for a good hymn: weight and majesty.

August 6

SESSION II

In order to realize the possibilities for changing hymns and tunes the session sang "The Doxology" to the tune, "Lasst Uns Erfreuen." There were three main phrases which made up the hymn.

Interpretation of Calvin Hymns was discussed. The original Genevan Psalter had about 125 tunes in 1562. A good study would be to sing them as they were originally written. "Old 113" tune for "I'll Praise My Maker" is a good example which we have in our present hymnal. They had exciting rhythms which we have "watered down" with a definite time signature and bar lines.

The tempo was fairly rapid in Luther's hymns. He used the semi-breve as the pulse for the hymn. The semi-breve should have a pulse of between 60 and 80.

Dietrich Bonhoeffer was arrested in April of 1943 and through his letters we find that he became well acquainted with the hymns of Paul Gerhardt while in prison. He said he recited one hymn after another such as "Since Jesus

Was my Friend" and "Give to the Wind Thy Fears." At an early age Bonhoeffer had a Moravian teacher who taught the family many hymns and each night before bed time they had prayers and sang hymns. This background gave him the foundation of faith he needed in his later life.

The session closed with the singing from the book, "Hymn of the Week," the hymn, "Children of our Heavenly Father," which was beautiful. This hymn with tune and text of Swedish origin will appear in the new Methodist Hymnal.

August 7

SESSION III

Why the church has used hymns in particular (and the arts in general) was a question which occupied a large part of this session. Dr. Sydnor pointed out the ability of the various arts as a means of communicating concepts, conditions and responses. He used illustrations from literature and from the visual arts as well as hymns which combine both poetry and music.

The musical element of hymnody provides an opportunity for corporate expression which of necessity is a recreation each time it occurs. The worshipper must give of himself in this act; he must bring with him his own musical instrument (his voice). Music adds to the intellectual impact of the texts a dimension of mystery which is peculiarly appropriate for the praise of God.

A discussion and illustration of the surge and flow of a well turned-out hymn melody, balance of musical ideas, and rhythmic variety concluded the lecture.

August 10

SESSION IV

"Congregational music must have variety and unity." "A tune needs to go some place." These two statements opened Dr. Sydnor's final session on the hymnal.

He voiced the desperate need for new tunes and told of a theory class at Oklahoma Baptist University the members of which are required to find an appropriate text, work out a rough harmony scheme, add a melody and fill in the inner parts as part of their assignment. He illustrated this by playing an original tune of one of the students.

"Immortal Invisible" is the example he used of a tune that is easy to present to a congregation because of the repetition of notes. He suggested that we hum through several hymn tunes to see what makes them click. An example of of interesting alternate tunes was used with the text, "What a Friend We Have

in Jesus." Dr. Sydnor first played it set to "Ebenezer" and then to "Erie," explaining that the former lacked the emotional tie of the latter.

Suggestions on how to introduce new hymns to congregations were discussed. The minister can include lines of hymns in his prayers. He can challenge the congregation by a few remarks concerning the hymn. If the choir is singing an anthem arrangement of a text, the minister can refer to the text number in the hymnal. Each member of the congregation has a responsibility to others to sing his best. One never knows whom he influences. Hymn festivals and hymn services can be held to inspire non-singing congregations. Choirs can assist by singing the melody only.

The group sang a fun song in canon form to illustrate a method of singing at church fellowship.

Do not be afraid to use fresh creative approaches to introduce hymns. One church always calls the middle hymn "Our Heritage in Hymnody." Dr. Sydnor told of one congregation singing the first line of five hymns each Sunday, dropping one, and adding a new one, each Sunday--thereby singing the tune five Sundays. He closed by saying, "We need to see hymnody from the viewpoint of the man in the pew."

THE HYMNAL--Outline by James R. Sydnor

The Hymn and Congregation Singing

A. The evolution and use of the hymn.

1. "Gloria in excelsis." The most glorious music ever heard on earth.
2. The Upper Room Hymn. Our Lord and his eleven disciples.
3. Songs in the Night. Paul and Silas in the Philippian dungeon.
4. Hymns in an Italian basilica. Augustine's impressions.
5. Martin Luther: "I propose to make German psalms for the people; that is, spiritual songs, whereby the Word of God may be kept alive among them by singing."
6. John Calvin: "As to the public prayers, these are of two kinds: some are offered by means of words alone, the others with song."
7. The Wesley brothers and the Moravians.
8. Hymns in a Nazi prison. Dietrich Bonhoeffer.

B. The reason for hymns.

1. Why sing hymns? What happens during hymn singing?
2. The hymn is a dual art form: poetry and music. What is the function of art? According to Tolstoy, the act of artistic creation is to recall an experience and its emotional feeling and then by means of painting, sculpture, writing or musical sounds to transmit that feeling to other people so that they experience it too as if they are living through it.
3. Duality in hymns: a worship and musical experience simultaneously.
4. Illustrations of religious experience communicated through hymns.

C. The music of hymns.

Introduction: When is music congregational? When Choral: Amateur vs. expert music. Examples of both.

What are characteristics needed by congregational (hymn) music?

1. Must have the unity and variety manifested by all great art.
2. Possesses musical integrity. Composed by competent craftsmen, it has beauty, nobility, freshness, the newness of the Gospel. "It expresses not only the music of Christianity, but its muscle as well."
3. Will reinforce and express the contents of multi-stanza texts.
4. Can be learned without rehearsal by people, many of whom are illiterate musically.

The relation of music to the text. Emotional reinforcement and metrical identity.

Hymn tune names. Some samples and explanation.

Types of hymn tunes.

A brief study of alternate music settings of same hymn text.

Examples of successful "marriage"

A mighty fortress
Now thank we all our God

Ein Feste Burg
Nun Danket

Examples of "remarriage"

For all the saints
Guide us, O Thou great Jehovah

Sine Nomine
Cwm Rhondda

Interesting alternate tunes

What a friend we have in Jesus

God who made the earth

Erie (Converse)

Ebenezer

Cura Dei (Barrows)

Careth (Persichetti)

The anatomy of hymn music

Melody

--Grammar and construction. The shape of phrases. Rise and decrease of tension leading to and away from phrase climaxes. The relation of phrases in entire melody producing a central point of stress.

--Range

--The use of direct imitation and sequences in melody formation.

--The duality principle

--Melodic patterns: e.g., AABA, AB¹AB², ABA, etc.

--Provision for congregational breathing

--Descant: definition, purpose and use

Hymnody

--Sketch of history of hymn harmonization: melody in tenor, then in soprano line

--Four-part: using appropriate harmonic resources--not poverty stricken or lush. Each vocal line has integrity and interest. Study of a number of examples.

--Unison: accompaniment of broad unison, congregational singing: tunes--Purpose, Slane, Sine Nomine, Divinum Mysterium, etc.

--Alternate organ harmonization or free accompaniments: samples and indications of possible use. Reference: Bairstow, Noble, Thiman, Bender, Coleman, David Johnson.

--Melody in tenor harmonizations. Samples and use.

Rhythm

--The behavior of the melody in time.

Examples of rhythmic patterns: O Filii et Filiae, Kings' Weston, Old Hundreth, Donne Secours, Agincourt, Sine Nomine, etc.

Form

The Interpretation of hymn music:

A new creation each time a hymn is sung. Importance of leadership at keyboard. Effect of tempo, dynamics, flow, etc.

Hymns and Chorale Preludes.

D. The introduction of hymns.

1. To the entire congregation.

- a. In the formal worship service. Leadership responsibilities of the minister, choir, organist, and individual member of congregation. The choice and announcement of hymns. Background information given by minister and in bulletin.

How to introduce a new hymn.

Hymn anthems by choir. Hymn preludes and voluntaries by pianist, or organist.

Hymn services and festivals.

- b. At informal occasions. Congregational singing at church night suppers or picnics. All-request hymn sings.

Congregational rehearsals. Leadership, methods, time and location.

Lining out. John Wesley's Directions for Singers.

Demonstration of teaching a new hymn. Calvin and his childrens' choir.

Basic problem: Almost universal literacy regarding English. Considerable illiteracy in reading music. If all members of the congregation were apt music readers, any hymn in the book could be sung at sight.

Dr. Ray Brown's scheme: Laws of learning. Reinterpreting old favorites.

2. Through the choirs.

Teaching hymns to the graded choirs. Notebooks on hymn stories.

Hymn anthems. Some suggestions. Where to get them. Methods of arranging your own.

Choristers' Guild materials on hymns.

Choirs' assistance in introducing new hymns by singing only the melody.

3. In the home.

Goal: A hymnal in each home. Some good family hymnals.

Devotional reading of hymns. Hymn singing in the home. Sung graces at mealtime.

Study of hymn playing by budding pianists.

A recorded library of hymn records. Lending record libraries in churches. Some suggested titles.

4. In the church school.

A single standard of quality for hymns in church school and the formal worship services.

The use of graded hymns for various age groups.

A reference library of hymnology in the church library.

The Atlanta solution by the Boyters.

5. Hymns in camps, conferences, and conventions.

6. The influence of organ sound and interior acoustics on congregational singing.

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MORAVIAN MUSIC

Ewald Nolte

The coming of the Moravians to America did not result in the perpetuation of eccentricities in so far as music was concerned. John Hus, influenced by Wycliffe, was spiritual father of the group's forebears. The "Unitas Fratrum" was the first body to break with Rome. Wesley's encounter with the Moravians is well known. It was 1741 Christmas Eve that Zinzendorf founded Bethlehem, Pennsylvania (since the Spanish invasion had caused the Moravians to move north from Georgia.) In 1753 they came south again and settled in Salem (North Carolina). Thirty-five years before Luther's hymnal there was a Czech Protestant hymnal sponsored by the Moravian ancestors. The Baroque giants are not represented in American Moravian music but rather Bach's sons--Boccherini, Stamitz, Clementi, Handel, Mozart, and Haydn, among others. The clergy were musical leaders. Some of the dozen greatest were Antes, Denka, Gregor, Herbst, Peter.

Stylistically inspired by European enlightenment, the Moravian music was quite contemporary of that era. It met listeners on their own ground without the hearer having to analyze; the fundamental thought being that it must move the hearer but not astonish him. They believed that two melodies sung at once were no better than two speeches delivered at once! So,

tunes were attractive with appropriate harmonies; expressive, natural, uncomplicated, inclined to be modal, capable of pleasing instantly the average, sensitive listener.

The Moravian Music Foundation, founded in 1950 (an unprecedented move for the Church), is interested in preserving the ancient beauties and educating and distributing copies of unexplored music. Dr. Nolte listed present-day editors and publishers of Moravian music and reminded NaFOMM members of the debt owed by The Methodist Church to the Moravians because of Wesley's narrative of the storm at sea. He invited us to contribute to the Foundation and receive their semi-annual bulletins.

Dr. Nolte conducted examples of this early 18th Century music. T. Ray Branton (Centenary Methodist Church, Winston-Salem) prepared a choir of eight persons and soloist with the Reverend Ausgewahlt, Minister of Music at the Home Moravian Church, at the organ. The music performed was John Antes' two chorales and anthem, "Surely He Hath Borne;" Sacred Arias: J. F. Peter: "I Will Make an Eternal Covenant" (early Moravians were blessed with numerous string players who played the accompaniment); "He Who Soweth" (just released by Peters); J. Herbst "I Will Go in the Strength of the Lord" (his monumental collection of thousands of titles forms the inner core of all Moravian research); F. Hagen (d. 1907) "The Morning Star" (a Christmas love feast hymn). (Hagen's diary notes that on one occasion it was sung too fast.)

It is said that the cupola atop a Moravian church assures a stranger of welcome. The loving care displayed in this effective presentation was but another proof of the hospitality shown by these Moravians to the Convocation of NaFOMM.

THE RAZOR'S EDGE

V. Earle Copes

On Friday evening immediately following the lecture-demonstration on Moravian music, hundreds of NaFOMMers hurdled head-long down the hill from the 18th century to the 20th century. A great crush formed in the foyer around the entrance to Recital Hall, for it was rumored that only two hundred seats were available. Witticisms about sharpening the razor were still going around as the doors gave way and the crowd rushed in--some to seats, some to sit on the floor, some to stand, all to listen!

There was a rustle of rumor that maybe it was a spoof, maybe this was the comedy relief of the week. On the stage were two "beat" characters--a hairy

one pounding out something on the piano, and a black-stockinged one lighting the candles for the coffee-house atmosphere (Bob Hoffelt and Margaret Coulter). Then the slim staid, figure and call-to-worship voice of Earle Copes gave reassurance that this was to be "for real" after all.

The piano-player shed some of his hair and a cluster of (pre-arranged) singers came forth, and we heard what was announced as the thing that the British youth are singing to make the gospel relevant. It was an orthodox-enough-sounding text, "O love of God, how strong and true," set to this bouncing Broadway-musical-ish tune already heard. It was by E. Paul Coupland and is in a book entitled "In Places Where They Swing" (Chester House Publications, London).

And from then on we were off to an assortment of records, tapes, and live performances of the jive, atonality, and dissonance that are being employed these days in the attempt to make a musical witness that relates to the times. The whole matter of the barrier that exists between the serious composer/artist and the church was called to mind, and one could not avoid the fact that serious musicians look down on the church. No escaping the other side of the coin, either, that the church musician (if he has any task at all, other than directing "ars antiqua") is to be aware of what is going on in the world around him.

Next we had a setting of the Anglican Communion Service, of which there are thousands, but this one was described as a Christian hootenanny and was entitled "Rejoice." It was done at General Theological Seminary in New York, directed by Bruce Lederhouse, recorded on Scepter 527, and the score available from Edward B. Marks Corporation. Again, it had a jump and a bounce to it, and hummable tunes. Earle Copes pointed out that it was done with reverence and relevance.

Twelve-tone row writing by Ludwig Lenel, in a piece on a plainsong Te Deum, published by Concordia, was played by Earle Copes on the Flentrop tracker organ. Said Copes, "Every time you come to it, you have to start over." He had written the tone row on a blackboard for all to see.

Then came "Prayer of Jonah," a fragmented, disjointed sort of abstraction with eminently understandable English words from the Scriptural story, something of a Miro canvas for the ear. It is by Charles Wuorinen and on Cambridge record CRS 1416.

The "7th inning stretch" got everyone up for a Christmas carol, of all things, "since the air conditioning made it cool," and all sang 'Adeste Fidelis' with a harmonically-unharnessed accompaniment by one Peter Dickinson (by no means to be confused with Clarence), from a book "Hymn Tunes Made New," published by Novello.

Then we had a shorter recording, and this was the piece that brought the applause for its apparent integrity as music even though unconventional, a "Psalmkonzert" by Heinz Zimmerman, for trumpet, vibraharp and string bass,

recorded on Cantate 640-229.

Local talent entered in the person of Roy Johnson, singing a just-off-the-pen vocal solo by William K. Burns, who accompanied him at the piano, on the text from Romans that begins, "If God be for us . . ." It was characterized by declamatory voice line and big bold chords, often dissonant.

We were told of a book, "The Christian Encounter with the World of Pop Music and Jazz," available from Concordia for a dollar, by William Robert Miller.

Then there was a long tape, and gradually the crowd dispersed, though a few long-hairs stayed to the end. This was a recent composition by Ed Summerlin, of "Liturgical Jazz" fame, done by New York Conference youth. According to the composer, it was to evoke the sense of mystery at the divine creation, and it had "dinosaurs grazing in primordial grass," and it included man's need and God's forgiveness, and rounded off a notable evening of encounter with the growing edge.

CHANT AND LITURGY

Philip Dietterich

Philip Dietterich opened his interesting and informative account of chants in and out of the Methodist service with a quotation from John Wesley, "We should have such music in our churches as would provoke the critics to turn Christian, rather than Christians to turn critic." The difficulty with this statement is, he said, that the rendering of one musical composition elicits a multitude of responses in the hearers. The same hymn may seem to the varying needs of church goers to be too fast or too slow, too loud or soft, too schmaltzy or square, etc., the frame of reference being the background of the individual. It is important for us to give our hearers a balanced diet of music, always remembering that people soon tire of singing together over a prolonged period of time, unless they are working on enduring material.

The music of the liturgy has endured for quite some time. Some of the Gregorian chants that he demonstrated to the group and which are used today have been sung well over a thousand years. It is important for us to know something of our church's history, and church music history. Although the Gregorian chant may sound peculiar to our ears, this was the sound of music both secular and sacred in the Western world for approximately the first one thousand years A.D. Mr. Dietterich warned that we must beware of becoming dogmatic and having idols, condemning those who believe "Beulah Land" is "the greatest" and then accepting the "Passion Chorale" which was originally a secular song,

which interpreted means "My peace of mind is shattered by a tender maiden's charms." We also do such things as remove the "Londonderry Air" from the hymnbook because of the secular connotations and bring in an Ohio college fight tune, "Come, Christians join to sing."

The music of the Gregorian chant has proven itself to be enduring material. A definition in Grout (see Bibliography) runs something like this: "Gregorian chant is the official liturgical music of the Roman Catholic Church; consisting of single-line melodies sung to Latin words by unaccompanied men's voices, in a flexible rhythm articulated by means other than regular accentuation, a scale system different from major and minor; and it has an impersonal objective, other worldly quality, in which sensuous beauty and emotional appeal are completely subordinate to the religious content of the text."

The chant should not be listened to for its own sake. One must study the Mass and the Offices to understand the chant. The Episcopal Hymnal of 1940, pages 697-699, gives directions on the principles of chanting. Mr. Dietterich gave the following instructions on how to teach the chant:

1. Choir reads words aloud.
2. Organist plays.
3. Choir reads words in monotone in same rhythm as speech.
4. Choir sings in same rhythm.

Chanting is good reading in tones. One tone chanting heightens the meaning of the words.

Mr. Dietterich led the group in the new communion service that will be in the new Methodist Hymnal (This communion service was composed by Mr. Dietterich.) and stated that Dr. Austin Lovelace, in a letter to him in 1962, requested that the service combine the evangelical fervor of Methodism with the liturgical decorum of the Anglican tradition. Mr. Dietterich stated that it harks back to Merbecke rather than ahead to Clokey.

Records used for demonstration

THE CATHEDRAL ORGAN (includes parts of the Merbecke service), W-4015-LP.

AN EASTER MATTINS, Choir of Kings College Chapel, Cambridge, Argo R6120

GREGORIAN CHANT, Christian-Midnight-Mass of the Day, Solesmes monks, London LL 1384

MUSIC OF THE LITURGY in English, Acc. to use of Episcopal Church, Columbia ML-4528

Recommended books

A HISTORY OF WESTERN MUSIC, Donald Jay Grout, W. W. Norton Company, New York, 1960

LITURGIES OF THE WESTERN CHURCH, Living Age Books/Meridian Books, LA-35
Bard Thompson, World Publishing Company, Cleveland and New York, 1961

MASTERPIECES OF MUSIC BEFORE 1750, Carl Parrish and John F. Ohl, W. W. Norton Company, New York, 1951

GREGORIAN CHANT, Georgia Stevens, MacMillan Company, 1944

LIBER BREVIOR with Rhythmic Signs of Solesmes, Georgorian Institute of America, 2132 Jefferson Avenue, Toledo, Ohio, 1954

NEW ANTHEMS

Claude A. Ward

The new anthem reading session was led by Claude Ward (with Cokesbury) with accompaniment on the piano and organ by Robert Hoffelt (With Abingdon Press). Mr. Ward preceded each of the anthems sung with the reading of a statement from the composer concerning the writing or performance of the anthem.

The following were read:

ALL NATURE'S WORKS HIS PRAISE DECLARE, C. Young, Canyon Press 6203

CHANSONETTE, Eichorn, Harold Flammer 86193

COME, THOU LONG EXPECTED JESUS, Lovelace, Abingdon Press 411

EASTER HYMN OF PRAISE, Lapo, Abingdon 357

FOUR HYMNS FOR CHOIR, Concordia 98-1654

GO! CHURCH OF GOD, David Wehr, Abingdon Press 407

LITANY, Pfautsch, Abingdon Press 420

MY LITTLE LAMP, Lewis, Abingdon Press 440

PRAISE THE LORD, ALL YE NATIONS, Powell, B. F. Wood 44-819

TWO ANTHEMS FROM THE MORAVIANS, Nolte, Abingdon Press 525

THE METHODIST HYMNAL (1964)

Carlton R. Young

Carlton Young, moderator, stated that the session would consider four aspects of the new Methodist Hymnal:

1. From the standpoint of the church musician
2. Pastoral relationship to the hymnal
3. Christian education and the new hymnal
4. Procurement and availability

Each of the four panel members spoke on one of the above topics, as follows:

Specific Content for the Church Musician (The three areas of concern)

J. Edward Moyer

1. Improvement in Old Material

Some of the tunes in the present hymnal are consistently too high in range for comfortable congregational singing, and many of the hymns retained have been dropped a step or two for this reason. The pages will have more eye appeal, and the hymns will look better. The quarter-note has been made the basic unit of all hymns, so that hymns that look slow and draggy with many half and whole notes will look more singable. In tunes of distinctive character, the original setting of the tune has been restored.

2. Characteristics of New Tunes

The tunes were chosen for melodic line, rather than chord or harmonic structure. Flow, movement and interest were the primary considerations. The harmony had to be interesting but modest. Six of the tunes have no time signature. Very familiar tunes and texts were left intact, but some texts were given more appropriate tunes.

3. Categories of new tunes

There are 120 tunes appearing in the hymnal for the first time. The

tunes might be categorized as plainsong, Geneva Psalter tunes, Reformation hymns including twenty or more German chorale tunes, older tunes not in the 1935 Methodist Hymnal, gospel songs, folk tunes, including some international in content, and hymns by contemporary composers, some of which were specifically written for the new hymnal.

Pastoral Relationship to the Hymnal

Thom C. Jones

When one considers what is involved, neither pastor nor church musician has the right not to cooperate in the church. The minister is concerned with all the people, including the choir, as persons to whom he must minister. It might be that the Methodist Publishing House should abandon some of the hymnals it sells, and the church use only the one hymnal.

The most important function of the choir is leading the congregation in the singing of hymns and other music--the next important function is leading the congregation in responses--and the least in importance is the singing of the anthems. The congregation would sing better if it were led better.

The reluctance to accept changes in the hymnal comes mostly from the congregation. Smaller churches are more willing to accept new orders of worship and aids to worship than are large churches. The choir should rehearse acts of praise to lead more effectively.

The strength of The Methodist Church lies partly in its variety. Different types of hymns speak to different people. Revival services in the South are being revitalized by some ministers working in conjunction with choir directors and organists for the first time, with the hymnal being used solely. Opportunity is being given to grow musically as well as spiritually in these services.

Christian Education and the New Hymnal

V. Earle Copes

An evaluation committee has graded two hundred hymns in the new Methodist Hymnal for children and youth. New hymns are being assimilated into the new curriculum which will appear in the local churches during the next two or three years. Articles will appear in other curriculum materials and publications on use of the new hymnal in Christian education.

If one has not concerned himself with music in the church school, he should think again about opportunities he may have to help in this area. The master list of graded hymns will help. Recordings will be revised to conform with the new hymnal. The "Hymn of the Month" program will continue, and may be accelerated.

Dr. Curry stated that Cokesbury only sells literature; The Methodist Publishing House produces it. He reported that ninety-six conferences made presentations on the new Methodist Hymnal at their annual conference sessions this year.

The basic price for the new hymnal will be \$3.00. Orders received before May 15, 1966, however, will receive a 5 per cent discount, making the price \$2.85 each. On orders of 25 or more, in addition, the name of the church will be stamped in gold on hymnals ordered and paid for before that date.

The hymnals will be printed and shipped immediately in order of receipt of the order from the church; hymnals will not be warehoused.

CHURCH MUSIC ADMINISTRATION

F. L. Whittlesey

On Wednesday morning, August 11, Dr. Whittlesey addressed the convocation on the administration of church music. As a summary he presented the following creed for thought and consideration:

My Creed as a Choir Director

1. I believe that the supreme happiness here below is

"Listening to the song of a little girl as she
goes down the road after asking me the way."

2. I believe that children and adults will be moved by beauty and truth (when presented in one or more of their many facets), to seek the Creator of Beauty and Truth. My responsibility is to present these qualities in musical,

poetic,

scriptural,

art and

human character forms and

then let their appeal, in the various media, work His will of creating Christian character.

3. I believe I should never be content with my present state of musicianship, but systematically read and study to improve my musical knowledge and skills.
4. Because much of my work is with voices, and this involves our language and poetry, I believe I should saturate myself with the correct and expressive pronunciation of English and its noblest use--religious poetry. Thus, I may better understand its nature and message, and better lead those entrusted to me.
5. The scriptures should be my daily companion through devotions and study, that I may "rightly divide the word of truth" to my choristers.
6. Believing the graphic arts and dramatic arts can compliment musical arts to the enrichment of the life of the church, I need to have an understanding and working knowledge of these forms.
7. I believe that my greatest influence for good is in
what people know me to be, not what I know,
therefore, I pray with the Psalmist:
"Create in me a clean heart, O God, and put
a new and steadfast spirit within me."
8. I believe that there is one overall and supreme characteristic common to all successful church music program directors. It may be represented as a right angle triangle with the director kneeling at the right angle, one arm extended vertically to the Source of knowledge and love and the other arm extended horizontally to the recipient of his knowledge and love. The reason for all we do is depicted in the hypotenuse: the up-reach of our people to the Creator of Beauty and Truth.

THE KEMP CAROLERS

August 9

The Kemp Carolers appeared in a concert that is surely to be remembered as one of the most memorable hours of the 1965 NaFOMM Convocation. As all who attended the convocation return to their home churches and begin work on their fall programs notes taken at the stimulating junior and youth sessions



Under the direction of John and Helen Kemp will be read and re-read. However, notes taken at the Kemp Family concert will not be found in notebooks, but rather found in a debibly inscribed in the minds, eyes, ears and hearts. What a rare embodiment of theory, musicianship, patience, practice, personality, and poise was displayed in one exquisite hour! What had been heard during the several morning sessions was recognized immediately in this demonstration of ensemble, resonance, programming, and sheer love of making music by the entire Kemp family.

When one begins to judge such a program he has difficulty remembering that, aside from parents, the other participants were student musicians. Their presentation was graced with such honest charm that we felt as if we were guests in the Kemp's living room rather than seated in a concert hall. The unaffected presentation was the result of no little planning and physical difficulty, however, with the family gathering only two days before from all parts of the country. John, Helen, Peggy, and Kathy had been in Winston-Salem for the week. Julie flew in from Denver, Mike from Oklahoma City, and John Matthew from Philadelphia.

The program opened with a splendid early American piece, "O Magnify the Lord with Me," and a motet by John Amner. Next was a group of fine sacred canons from different countries. This was followed by family members in various duets, including Julie and Peggy in Pergolesi's "Glory to God in the Highest!" John, Sr. and Mike in "May God Smile on You" from Bach's "Wedding Cantata," and Julie and Helen in the magnificent duet from Rossini's "Stabat Mater." Each singer identified himself in splendid fashion, with Julie Kemp manifesting a voice of extraordinary ability and promise. (She also has a remarked resemblance to another Julie--Julie Andrews.)

Mike demonstrated rapid development in his training and displayed notable vocal security for such a youthful baritone. Peggy has just begun as a soloist in her own right, as marked by her appearance in the Pergolesi duet as well as "The Lovely Goatherd" performed later in the program.

Fred Haley provided sensitive and skillful accompaniment at the pianoforte with this group.

A group of Christmas carols was followed by three interesting arrangements of spirituals. The secular canons through which the Kemps continued their unique offering were delightful music, presented with the same musical integrity and understanding evident throughout the program. The traditional American folk songs were joyfully enacted by John Matthew, Peggy, John S. C., and Kathy, and were heartily enjoyed by the entire audience.

The program concluded with several excerpts from "The Sound of Music," a story and score to which the Kemps have been repeatedly likened. As obvious as this association may be, however, John and Helen Kemp, with their family have carved their own niche in this generation of musicians. We have witnessed here the unique product of thoroughly dedicated church musicians who have not only brought to fruition one of America's truly outstanding musical ministries in the First Presbyterian Church of Oklahoma City, but have invested their lives and talents in the lives and love of their own family.

All in attendance at the convocation have been pleased by John and Helen Kemp and their family and say "thank you" for enriching the spirit of fellowship by their devoted ministry and parenthood.

TUESDAY EVENING CHORAL PROGRAM

Helen Kemp John Kemp
Lloyd Pfautsch

Methodists still sing. Truly this saying was very much in evidence as one heard the 1965 NaFOMM Convocation Chorus under the direction of Dr. Lloyd Pfautsch perform in Salem College in Winston-Salem, North Carolina on August 19. The chorus of four hundred voices sang two cantatas: "Stabat Mater" by Verdi and "To Saint Cecilia" by Norman Dello Joio.

The evening of music opened with the Junior Choir singing under the direction of Helen Kemp. The group had been used during the week as a laboratory choir for Mrs. Kemp's classes. These young boys and girls showed what can be done under capable leadership as they sang their way into the hearts of all NaFOMMers and visitors present.



Following the juniors was the presentation of the Youth Choir under the leadership of Dr. John Kemp. These young people worked under the same conditions of being a laboratory choir all week as did the younger group. Their renditions of the anthems inspired the audience enthusiastically. With this kind of leadership in our churches, one can envision other leaders coming from these groups.

CHORAL PROGRAM

Salem College, Winston-Salem, North Carolina
August 10, 1965

JUNIOR CHOIR

Helen Kemp, Director
Robert Burns, Accompanist

LONG AGO IN BETHLEHEM Moravian Carol Arr. by Phyllis Tate
COME, ALL YE SHEPHERDS Tyrolean Carol Arr. by Gerhard Track
FATHER, TEACH US HOW TO PRAY Florence Jolley
FROM ALL THAT DWELL Gordon Young

YOUTH CHOIR

John Kemp, Director
Robert Schilling, Accompanist

ALLELUIA . . . Theron Kirk, from a round by 18th Century composer, Wm. Boyce
MARY'S WANDERING David A. Williams
SING UNTO THE LORD Harald Rohlig
GLORY TO THEE MY GOD THIS NIGHT . . Tallis Canon, Arr. by Bishop Kenneth Brown

ADULT CHOIR

Lloyd Pfautsch, Director
Fred Haley, Accompanist

STABAT MATER Verdi
TO SAINT CECILIA Norman Dello Joio
with brass choir accompanying

ORGAN RECITAL

Centenary Methodist Church
Winston-Salem, North Carolina
Four O'clock
Sunday, August 8, 1965

G E O R G E M A R K E Y

PRELUDE, FUGUE AND CHACONNE

Buxtehude

Dietrich Buxtehude was born in 1637 at Helsingor, where his father was the organist at St. Olaf's. When thirty years of age Buxtehude was appointed organist at St. Mary's at Lubeck where he remained until his death in 1707. Having one of the finest organs of the period in this church, he established a series of concerts of sacred music on Sunday evenings in Advent that became famous throughout Europe. He composed for organ Chaconnes, Passacaglias, Toccatas, Preludes and Fugues and a large number of admirable Choralvorspiele.

"AS JESUS STOOD BESIDE THE CROSS"

Scheidt

Samuel Scheidt, the finest German organist of his time, was born in Halle, Saxony in 1587. He was a pupil of Jan Pieter Sweelinck. He was originator of the "Choralvorspiele" a style of chorale-prelude destined to occupy a commanding place in Protestant church music for organ. "As Jesus stood Beside the Cross" is an excellent example of his style.

BASSE ET DESSUS DE TROMPETTE

Clerambault

A French contemporary of Bach, Louis-Nicholas Clerambault held the position of conductor of Madame de Maintenon's orchestra, and Court Organist to Louis XIV and Louis XV. He was also organist of St. Sulpice in Paris. His organ and harpsichord pieces are remarkable for their attractive rhythms and rich polyphonic devices.

TOCCATA, ADAGIO AND FUGUE IN C MAJOR

Bach

This cyclical work opens with a brilliant manual recitative followed by a magnificent pedal solo, after which a closely knit contrapuntal section concludes the movement. In the Adagio we have an exquisite slow movement and the fugue which follows it is easily one of Bach's merriest creations in that form.

SONATA I, in F Minor, Opus 65

Mendelssohn

Allegro moderato e serioso
Adagio
Andante Recitativo
Allegro assai vivace

Mendelssohn was a composer of many interests, one of these was the organ. It was through his influence that the music of J. S. Bach was revived and stands at the peak of the organ literature of today. In addition to six Sonatas for organ, he has written three preludes and fugues. The Sonatas were written expressly for church use. This Sonata is typical of his solid dignified style.

SCHERZETTO

Vierne

In spite of blindness, Vierne has achieved a prominent place among French musicians. His writings are charmingly dissonant and have been likened to those of a brilliantly clever pagan with clerical leanings. The "Scherzetto" is taken from a set of "22 Pieces for Organ or Harmonium."

THE LEGEND OF THE MOUNTAIN

Karg-Elert

The "Legend" is from a set of pieces called "Seven Pastels from the Lake of Constance." Of all the atmospheric music written for the organ, this is perhaps the best.

"SONG OF PEACE"

Langlais

Jean Langlais, also a blind French organist, in the last few years has established himself, not only as a leading contemporary composer, but through his concert tours throughout the United States as an organ virtuoso of first rank.

TOCCATA

Durufle

Toccata is the last of three movements making up the Suite, Opus 5 by Maurice Durufle. Monsier Durufle is the organist of Saint-Etienne-du-Mont in Paris.

Sunday evening found a thousand Methodists gathered in Centenary Methodist Church to participate in a Festival of Hymn Singing. The preparation for the service to come was given by the Fairview Moravian Band as they played chorales on the lawn of the church. Cecil E. Lapo served as liturgist for the service and V. Earle Copes was organist. Worship materials included sources from our present hymnal as well as the new hymnal and new Book of Worship through the Sampler.

The Rev. Carlton R. ("Sam") Young, editor of the hymnal revision, led the congregation through a look at four emphases, "Our Historic Faith," "Watts and Wesley," "American Folk Hymns," and "Contemporary Hymns," generously illustrating each section with hymns from the Sampler. Three suggestions concerning the new hymnal were that it is a congregational hymnal, an abridged Book of Worship, and a part of the Bible. The Church is expressed as it is and wants to become in this hymnal. Where the Word has been proclaimed, people will be stirred to sing.

The evening left all with a new understanding of the great diversity of material in this tremendous hymnal. Following the Hymn Festival, Mr. Young, Austin C. Lovelace and Robert Hammond, our delegate from the Commission on Worship, with George Curry, answered questions about the new hymnal.

A HYMN FESTIVAL

Sunday, August 8, 1965

The Centenary Methodist Church Winston-Salem, North Carolina

MORAVIAN HYMNS

ORGAN VOLUNTARY

HYMN No. 2 (Sampler) "Praise the Lord who reigns above," Amsterdam

LORD, HAVE MERCY UPON US.
Christ, have mercy upon us.
LORD, HAVE MERCY UPON US.
(Here let the people be seated)

PRAYER OF CONFESSION No. 40 (Sampler)

SILENT MEDITATION

THE LORD'S PRAYER No. 572 (The Methodist Hymnal) Ancient Chant

O LORD, OPEN THOU OUR LIPS.
And our mouth shall show forth thy praise.
PRAISE YE THE LORD.
The Lord's name be praised.



(Here let the people stand)

READING THE PSALTER No. 45 (Sampler) "The Glory of God"

GLORIA PATRI No. 570 (The Methodist Hymnal)

Greatorex

THE APOSTLES CREED No. 48 (Sampler)

THE LORD BE WITH YOU.

And with thy spirit.

LET US PRAY.

(Here let the people be seated and bowed)

O LORD, SHOW THY MERCY UPON US.

And grant us thy salvation.

O LORD, SAVE THE NATION.

And mercifully hear us when we call upon thee.

ENDUE THY MINISTERS WITH RIGHTEOUSNESS.

And make thy chosen people joyful.

O LORD, SAVE THY PEOPLE.

And bless thine inheritance.

GIVE PEACE IN OUR TIME, O LORD:

Because there is none other that fighteth
for us, but only thou, O God.

PRAYER FOR ALL CONDITIONS OF MEN No. 50 (Sampler)

OFFERTORY "Now let every tongue adore Thee"

Wachet auf

PRESENTATION No. 611 (The Methodist Hymnal)

"All things are thine."

Herr Jesu Christ

(The people standing)

HYMN No. 24 (Sampler) "God hath spoken"

Ebenezer

PREVIEWING THE REVISED HYMNAL

BENEDICTION (The people seated through the postlude)

CONGREGATIONAL RESPONSE Hymn No. 52 (The Methodist Hymnal)

"The day is past and over"

Du Friedens furst

Herr Jesu Christ

POSTLUDE

The Fairview Moravian Band, John B. Snyder, Jr., director
V. Earle Copes, organist Cecil E. Lapo, liturgist
Carlton R. Young, editor, The Methodist Hymnal

PRESIDENT'S ADDRESS

by
Richard R. Alford

"Five hundred and fifty years ago this summer one of Europe's most intelligent men sat in a dark, cold prison cell in the lovely lakeside German city of Constance. At the age of forty-six he was a brilliant preacher, a beloved college professor, and a highly capable leader of men. And yet, his church had judged him to be a heretic, and sentenced him to death.

Early on a July morning, as he waited to be led to the stake, he wrote "In the truth of the Gospel--I die today with gladness." The man was John Huss, priest of Bethlehem Chapel in Prague, who at thirty-three years of age had become dean of Philosophy at the University of Prague, and who now was to die for his insistence that "Christ is the first, the essential and the most effectual foundation of the Church." The flames which consumed the earthly body of John Huss in 1415 became flames of faith which have persisted through five and one-half centuries, and which burn today here at Salem College. For John Huss was the spiritual founder of the Moravian Church.

He had a great love of music, and wrote hymns for his congregation at Bethlehem Chapel. After his death, a large part of his congregation, with his students from the university, banded together to carry on his ideas. By 1453 they had formed a brotherhood which we know as the Bohemian Brethren. They were a singing brotherhood, sustained through persecutions and wars by singing their faith.

Then, in 1501, when Martin Luther was only 18 years of age, they issued the first hymn book in the vernacular. It contained 89 hymns--the world's first Protestant hymnal! The Bohemian Brethren were very fond of a cappella congregational singing, and many of their hymn tunes were choral-like in style. Their song book of 1566 provides us with one of our finest hymn tunes, Mit freuden Zart, "Sing Praise to God, who Reigns Above."

Early in the 18th century, after the brethren had moved to Moravia, Count von Zinzendorf compiled a special hymn book for children, to aid in their Christian education. He organized his people into small bands, which he called "choirs," for the purpose of worship and instruction, using the hymnal as a text book.

In the fall of 1735 a party of 26 Moravians traveled to England, where they boarded the sailing ship "Simmonds," bound for Savannah, Georgia. Also aboard were two brothers, John and Charles Wesley, bound for missionary work in Georgia. John undertook to learn German so that he could converse with the Moravians. The voyage across the Atlantic was a succession of storms, and the passengers were terrified; all but the 26 Moravians who displayed the depth of their faith by calmly singing psalms. John Wesley

recorded in his Journal his amazement that even the women and children were not afraid to die, and then he asked himself this soul-searching question, "How is it that thou hath no faith?"

This mid-Atlantic demonstration of the power of a singing faith was the beginning of his life-long association with and admiration for the Moravians. When the Wesleys returned to England two and one-half years later, they became close friends of the Moravian, Peter Bohler. John's spirit was at a low ebb because of his unfortunate experience in Georgia. He turned for help to Peter Bohler, asking, "But what can I preach?" Bohler replied, "Preach faith till you have it, and then, because you have it, you will preach faith."

It was at a Moravian Society meeting in Aldersgate Street on the night of May 24, 1738 that John Wesley experienced the transformation which changed the course of his life and of many other lives since. And it was his friend, Peter Bohler, who gave Charles Wesley the inspiration to write what is probably his finest hymn, "O for a thousand tongues to sing my great Redeemer's praise."

Shortly after his Aldersgate experience, John Wesley visited the Moravian settlement at Herrnhut, about thirty miles from Dresden. Here he had long conversations with the leader of the colony, Count von Zinzendorf, and John found a new faith for his troubled soul. He writes, "I would gladly have spent my life here." Zinzendorf had been writing hymns since the age of sixteen, and Wesley translated several and included them in his early hymn books. Three have survived to find a place in our present Methodist Hymnal, and two of these are included in the revised edition.

It was the thrilling congregational singing at Herrnhut which demonstrated to John Wesley that music was essential in creating and sustaining the fervor of his own Methodist societies. It was as a direct result of their association with the Moravians that John and Charles Wesley began to publish hymn books. In spite of later differences of opinion, John never lost his admiration and gratitude for the spirit of the Moravians. In later life he wrote, "Next to the members of the Church of England, the body of the Moravian Church are in the main, of all whom I have seen, the best Christians in the world."

Both as Methodists and as church musicians, we are blessed with a great heritage from the followers of John Huss. So it is appropriate that we have met here at Salem College on the 10th anniversary of NaFOMM, bringing together again these two streams of singing faith. The one looks back over 550 years of development, while we of NaFOMM count only a single decade of existence.

Since the dawn of history, people of each generation have said, "We live in a changing world," but the changes have never been as dramatic, as fast, nor as startling as those of the past ten years. What was our world like only ten short years ago? There were no men in space, nor even any man

made satellites; color television was a curiosity; digital computers were an experiment; the fastest commercial plane was the 360-mile-per-hour DC7; the Republicans were in the majority in Congress and a Republican occupied the White House; the Dodgers were still in Brooklyn! To place a long distance call you had to dial the operator--no area codes. And when the letters went out from Nashville inviting Methodist musicians to a get-together at Estes Park, Colorado, there wasn't a ZIP code to be seen.

The eighty-eight persons who responded to those invitations and who journeyed to Estes Park in July of 1955 represented a cross-section of musical and regional backgrounds, but they were drawn together by a sense of need and a faith in the power of music. There was a need for our great denomination to express its concern that music fulfill its high purpose in the worship of God and throughout the life of the local church. There was a need for Methodist musicians to work together, to raise musical standards, to better communicate the role of music in Christian education, and to gain inspiration.

We had the faith that, given the proper opportunity, and the proper encouragement, these needs would be met. And we were given the opportunity and the encouragement by Dr. Walter Towner, who placed at our disposal the facilities of the Division of the Local Church. His quiet, mature guidance led us into worthwhile paths of accomplishment. Dr. Towner is truly the "Father of NaFOMM."

The idea of a fellowship was born at Estes Park, and so were two other significant ideas--a national Methodist music publication, and the setting up of standards for certification.

NaFOMM came into being officially on July 13, 1956, at Williams Bay, Wisconsin, when 110 persons signed the NaFOMM Constitution. Dr. Towner served as interim executive secretary until Dr. Bliss Wiant was appointed on May 1, 1957, the first executive secretary of NaFOMM. Four years later Dr. Wiant retired, and Cecil E. Lapo, who had been the first president of NaFOMM, became its executive secretary. To both Dr. Wiant and Dr. Lapo we of NaFOMM owe an enduring debt of gratitude for their dedicated and faithful service.

With each succeeding national meeting of NaFOMM there has been a deepening of an understanding of the task which is ours, and there has been a renewal of faith in the essential validity of the organization.

We are a fellowship--which the dictionary defines as a community of interest or activity, a company of equals or friends. We share a common interest we engage in a common activity, we are a company of equals in the sight of God, and among the rich rewards of NaFOMM are the wonderful friendships which have grown out of our sharing together. There are NaFOMM members in each of the fifty states and in several foreign countries. We enjoy a fine relationship with the Methodist Church Music Society of England. When I met with them last summer they expressed keen interest, and some

envy, in what NaFOMM has accomplished in ten years.

But we are a fellowship of service. The dictionary says of service, "the performance of labor for the benefit of another." We must never lose sight of our outreach. We seek to strengthen NaFOMM so that it may serve more effectively. In his new book, "The Teaching of Reverence for Life," Albert Schweitzer says,

"As soon as man begins to reflect upon himself and his relationship to others, he becomes aware that men as such are his equals and his neighbors. Gradually he sees the circle of his responsibility widening until it includes all human beings with whom he has dealings. In the preaching of Jesus, as in that of Paul the Apostle, it is a fundamental tenet that man has a duty toward every other human being. Fortunate are those who find some good cause in which they can act as a man for other men. Their own humanity will be enriched."

How can we, as directors of music, best serve Christ's church today? I asked this question of Bishop Everett W. Palmer recently, and this was his reply:

"Of course, the first and prime essential applies not only to the director of music, but to every person who serves in a church-related vocation, namely, that he be a genuinely dedicated and growing Christian. This means he will have a deep concern for persons, awakened and sustained by awareness of and response to God's love. I think it is important for him to regard music not as an end in itself, but as a handmaiden of our Lord, a means for Christian nurture and growth through participation by the membership of a church, as well as a means of public worship."

Last summer our family was in Lausanne, Switzerland, on a Sunday morning, and we had an experience of worship we shall never forget. We attended the Protestant Church of St. Francis in downtown Lausanne. The service was in French and we joined in the hymn singings in our rather awkward French, but it was the sermon which left a lasting impression. It, too, was in French, but the intensity with which the minister spoke and the look of complete devotion on his face gave us a deep spiritual experience. Repeatedly during the sermon he spoke one word, "la Foi!" The faith! Each time he proclaimed "la Foi" he had the look of a man who had a complete and undying faith in Christ and in the ultimate triumph of the Christian way. La Foi! The faith! At the close of the sermon the congregation sat, deep in thought and meditation, for a full seven minutes while the organist played Bach chorales with exquisite interpretation. We shall never forget the impact of that service, nor the central word, "la Foi!"

Through the past ten years the members of NaFOMM have demonstrated, through unselfish service, their faith in the future. They have attempted great things for God, and they have expected great things of God. Our faith has been sustained in bringing a new dimension to music in the Methodist Church. Let us now renew our faith in the future growth of NaFOMM. There are many

more great things to be attempted for God. We make no little plans, and because we have faith, the next decade for NaFOMM will be a thrilling experience!

In his executive secretary's report to this convocation, Cecil Lapo spelled out three definite challenges for NaFOMM in the coming decade. I believe we can achieve a membership of 5,000 in the next two years. I believe we must make our financial structure self-supporting. And our scholarship fund should have at least \$10,000 of capital investment. These are goals which we can attain if we have the will and the faith to do so. But these challenges are not made to NaFOMM as an organization but rather to each person who is a member of NaFOMM. We will have to work hard together as individuals to fulfill them. In his letter to the Hebrews, Paul wrote "now faith is the assurance of things hoped for, the conviction of things not seen."

When Bishop Gerald Kennedy visited Greece recently he attended a service in a Greek Orthodox Church. He noted that there were no pews in the nave. In talking with the priest following the service, the Bishop asked about the absence of pews. The priest replied, "There are only two positions a Christian should assume while at worship--on his knees, saying 'Lord, have mercy upon me,' or on his feet saying, 'Here am I, send me.'"

For this past week here at Salem College we have been on our knees, confessing that we have fallen short of our potential and learning how better to do God's will. But now, as we leave this place of high inspiration, let us stand upright and say, "Lord, here am I, send me out to further thy kingdom."

May we bow in prayer.

Our heavenly Father, we are thankful for the high privilege of serving thy church and thy people. Grant us steadfastness of purpose and courage of action. Inspire us to new heights of attainment for the furthering of thy kingdom. And lead us into new paths of service to our fellow men. We pray in the Name of Jesus Christ our Lord. Amen."

Distinguished Service Citation

The Methodist Church has been blessed in many ways, but none more far reaching than that of possessing a dedicated servant to sing the song of the Lord. The gift of a magnificent voice and a deep sense of personal mission are combined in a rare way in this modern pioneer in the calling of sacred music. A developer of church choirs, a skilled teacher of voice, and, above all, a talented musician, this man stands as a dedicated layman who committed himself fully to the ministry of Christ and the work of the Church.

He is honored for his long career as "Precentor" of the General Conferences of The Methodist Church, where he asserted an influence for the best in sacred music and hymnody. He is one of three men privileged to serve on the commissions which developed both The Methodist Hymnal of 1935 and the new Methodist Hymnal approved in 1964. As a teacher and conductor of the Seminary Singers of Boston University School of Theology, and director of all choral activities at Boston University, he led many young men and women to a deeper awareness of the power and beauty of great music.

Above all, he is here honored for his great influence on the lives of countless persons who now serve Christ and His Church. A constant source of inspiration and encouragement, a friend whose loyalty is unfailing, he is praised by bishops, district superintendents, pastors, musicians, and laymen around the world for his impact on their lives.

Be it therefore resolved that the National Fellowship of Methodist Musicians, through its Council, present this Distinguished Service Citation to James R. Houghton together with a life membership in our Fellowship and a life subscription to Music Ministry.

The National Fellowship of Methodist Musicians

Richard R. Alford

RICHARD R. ALFORD, PRESIDENT

Cecil E. LaPo

CECIL E. LAPO, EXECUTIVE SECRETARY

Winston-Salem,
North Carolina
August 5, 1965

1965-67

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Robert O. Hoffelt, Manager of Church Music Section, Abingdon Press, 201 Eighth Avenue, South, Nashville Tennessee 37203
Edwin F. Tewksbury, Chairman of Local Church Division Music Committee, Board of Education, P.O. Box 871, Nashville, Tennessee 37202
Claude A. Ward, Assistant Merchandising Manager, Music, Cokesbury, 201 Eighth Avenue, South, Nashville, Tennessee 37203



MINUTES OF
THE NATIONAL FELLOWSHIP OF METHODIST MUSICIANS
BUSINESS MEETINGS

August 5 and 9, 1965

General business sessions of the National Fellowship of Methodist Musicians were held on the campus of Salem College in Winston-Salem, North Carolina, August 5 and 9, 1965.

Mr. Richard Alford, president, introduced and expressed appreciation to:

Jack White, business manager and assistant to the president, Salem College;
Ray Branton and Howard Coble, local arrangements chairmen for the convocation;
Roy Johnson, program chairman;
Margaret (Mrs. Thayne) Coulter, editor of the DAILY NEWS NOTES;
Robert Hoffelt, manager of the church music department, Abingdon Press;
Earle Copes, editor of MUSIC MINISTRY;
Claude Ward, church music supervisor for Cokesbury, who introduced Lee Driggs, Richard Abernathy, Clay Gibbs, and Miss Katherine Taylor—all of the southeastern regional service center in Richmond;
Dr. William J. Reynolds, director of church music of the Sunday School Board of the Southern Baptist Convention;
Dr. and Mrs. Bliss Wiant, first full-time executive secretary of NaFOMM;
Edwin Tewksbury, chairman of the music committee of the Division of the Local Church;
Richard Lapo, editor of the PROCEEDINGS;
William Hearn, from Methodist Information; and
Louis Toro, sound, light, and tape "engineer" for the convocation.

Norma Lowder presented the report of the Scholarship Committee and announced that the first NaFOMM Memorial Scholarship award would be made to Christopher Nelson, a senior at the University of the Pacific (Exhibit A).

William Burns presented the Distinguished Service Citation to Dr. James Houghton, in absentia (Exhibit B). (Dr. Houghton, traveling in Alaska this summer, was unable to be present.)

Eugene Butler, chairman of the nominating committee, presented as the committee report the names of Roy Johnson for president; Caleb Cushing, vice-president; and Barbara (Mrs. Byron O.) Blair, secretary.

Robert Burns was nominated from the floor by Robert Schilling, seconded by James Rider, for the office of president.

Mr. Johnson was elected.

William Burns was nominated from the floor by Ellen Addington, seconded by Robert Scoggin, for the office of vice-president.

Mr. Burns was elected.

Mrs. Blair was unanimously elected to serve as secretary.

These officers for 1965-67, as well as jurisdictional representatives (Nathaniel G. Williams, Central; Robert Schilling, North Central; Philip Dieterich, Northeastern; Kenneth Tebow, South Central; Howard Coble, Southeastern; and Brookes Davis, Western), were then introduced to the membership.

Cecil E. Lapo presented the report of the executive secretary (Exhibit C).

Robert Hammond, representative to the NaFOMM Council from the General Conference Commission on Worship, expressed appreciation to NaFOMM, the "wondrous group" who returned extensive replies to questionnaires regarding the use of hymns in the present hymnal and many of whom presented the Hymnal SAMPLER to the annual conferences of 1965. He expressed hope that there will be a constantly closer relationship between the ministry of music and the commissions on worship on the district level. Finally he admonished all NaFOMM members to not only lead in worship but to worship personally as well.

On motion made by Caleb Cushing and seconded by William Harbuck, it was unanimously

Resolved to accept the report of the Committee on Research and Development presented by its chairman, J. Edward Moyer (Exhibit D).

Suggestions were made from the floor that the report also contain a statement regarding relationship with the commission on worship, and that specific guidelines be included.

Mr. Cushing presented a pilot program outline to aid and serve music in the smaller church from the Virginia Conference (Exhibit E).

On motion made by Carlton Young and seconded by George Oxendine, it was unanimously

Resolved that the new council report back at the next Biennial Convocation a study of the Constitution as it relates to the system of representation and method of election.

On motion made by William Burns and seconded by William Frame, it was unanimously

Resolved that the report concerning music missionary outreach be accepted (Exhibit F).

On motion made by Dr. Jensen and seconded by Donald Sanford, it was unanimously

Resolved that the report of the Resolutions Committee be accepted (Exhibit G).

On motion made by Wilson Mount and seconded by Mr. Dietterich, it was by majority vote

Resolved that a committee be appointed to explore the possibilities of General Conference ap-

pointing an annual conference resource person to be paid by the annual conference.

On motion made by Adele Thomas and seconded by Mr. Moyer, it was with a majority vote

Resolved that NaFOMM recommend that a report blank separate from that of the commission on worship be made available for the report of the ministry of music to the annual conference.

The meeting closed with prayer.

Respectfully submitted,

Norma Lowder, Secretary

EXHIBIT A

Chris Nelson Awarded First NaFOMM Scholarship



In the report of the Scholarship Committee at last night's (August 5, 1965) business session, announcement was made of the first award granted through the NaFOMM Memorial Scholarship Fund. Recipient is Christopher Nelson, a senior at the University of the Pacific.

After Chris completed the fifth grade, his family moved from California to Tanganyika, East Africa, where his father was an industrial missionary who helped the Meree tribe organize cooperative societies, build churches, and improve the quality of the growing and processing of coffee. For seven years, Chris' schooling continued in a British government school and American missionary schools. During his junior and senior years in high school, he won first place in class piano solo competition in the annual Kenya Music Festival in Nairobi.

In 1961 Chris enrolled at the University of the Pacific, where he has been very active in church youth groups and other areas of social concern. He has completely worked his way through college as an employee of the highway department and as organist at the Grace Methodist Church, Stockton, California, where his minister and instructors report he is doing outstanding work.

Recommendations describe Chris as conscientious, loyal, consistent, responsible, personable, appreciative, deserving, dependable, cooperative, diligent, well liked, highly talented, sensitive to the spirit of worship, and as having exceptionally high moral character.

Certainly the sincere good wishes of all NaFOMM members accompany the awarding of this scholarship. All of NaFOMM shares in having contributed through the Scholarship Fund toward assisting in the musical education of such a fine person.

EXHIBIT B

Distinguished Service Citation

To James R. Houghton

The Methodist Church has been blessed in many ways but none more far reaching than that of possessing a dedicated servant to sing the song of the Lord. The gift of a magnificent voice and a deep sense of personal mission are combined in a rare way in this modern pioneer in the calling of sacred music. A developer of church choirs, a skilled teacher of voice, and above all, a talented musician, this man stands as a dedicated layman who committed himself fully to the ministry of Christ and the work of the church.

He is honored for his long career as "Precen-tor" of the General Conference of The Methodist

Church, where he asserted an influence for the best in sacred music and hymnody. He is one of three men privileged to serve on the commissions which developed both The Methodist Hymnal of 1935 and the new Methodist Hymnal approved in 1964. As a teacher and conductor of the Seminary Singers of Boston University School of Theology, and director of all choral activities at Boston University, he led many young men and women to a deeper awareness of the power and beauty of great music.

Above all, he is here honored for his great influence on the lives of countless persons who now serve Christ and His Church. A constant source of

inspiration and encouragement, a friend whose loyalty is unfailing, he is praised by bishops, district superintendents, pastors, musicians, and laymen around the world for his impact on their lives.

Be it therefore resolved that the National Fellowship of Methodist Musicians, through its Council, present this Distinguished Service Citation to James R. Houghton together with a life membership

in our Fellowship and a life subscription to MUSIC MINISTRY.

The National Fellowship of Methodist Musicians,
Richard R. Alford, President
Cecil E. Lapo, Executive Secretary
Winston-Salem, North Carolina
August 5, 1965

(See citation on page 74.)

EXHIBIT C

Executive Secretary's Report to the Membership of The National Fellowship of Methodist Musicians

Biennial Convocation
Winston-Salem, North Carolina
August 5, 1965

Through the publicity attendant to the 1965 Biennial Convocation of NaFOMM, from the large display located in the hallway outside this auditorium, and in various conversations with the several hundred persons attending this meeting, I am sure that all of us are aware by now that it was ten years ago that this Fellowship was born.

There were the normal birth pangs which accompany any baby's birth. The lustier the infant the greater the problems involved in his growing up, but usually there are also many attending compensations. While many problems came with the genesis of NaFOMM there have been many rewards, also. The display in the lobby endeavors to visualize some of them.

It is my purpose to bring you an outline of the present status of the growing infant and what I feel we should expect of its future. (After all, ten years makes it more than an infant.) The past must speak for itself. I would remind us, however, that in these ten short years much good has accrued in the relationship of music to the full program of the church.

Financial

The last pages of this report present a picture of our financial situation. There is an accumulated deficit. The deficit is the result of several problems facing NaFOMM—they also are present in other areas of our civilization. The major problem is that in the face of rising costs our income has remained much the same—with our membership fee continuing at \$3, the same as when we began.

Another part of the problem is the fact that our total membership has reached one plateau and tended to remain there. We have allowed ourselves to be content with the "status quo." We have, at the same time, endeavored to change the face of the musical "status quo" through the promotion of several projects.

One of the finest projects undertaken by the National Fellowship of Methodist Musicians is AGDOMS (A Great Day of Methodist Singing). Through this plan a revival of interest in the hymnal has taken place in hundreds of churches and communities. There is no way to accurately evaluate the results. However, AGDOMS materials, postage, and publicity has cost well over \$2,500 in the past two years. As interest across the country increases so will our costs.

Resource materials continue to account for a portion of the deficit. Unless we render assistance through the printed word as well as the spoken word NaFOMM is meaningless.

Your elected council members give freely of their time and talent without recompense. It is truly a labor of love. The Council meets once a year to evaluate all that has transpired and to make plans, recommendations, and to find ways of implementing those plans for the future. To attend these meetings each person gives much more than the four or five days involved (including travel time), for each gives of himself completely to the task at hand. This is true not only at council meetings but as he labors in his own church, school, or college position. Much time during his term of office must be devoted to the countless organizational tasks imposed by his election to the NaFOMM Council.

Your Council at its meeting last December voted a change in the scale of memberships and membership fees. This was decided as the result of the authority to merge NaFOMM membership and annual subscription to MUSIC MINISTRY. These changes have been published in NaFOMM NEWS NOTES for several months and became effective August 1, 1965, as follows:

- Effective August 1, 1965, single membership fee will be \$4 per year.
- Single membership in NaFOMM with subscription to MUSIC MINISTRY will be \$7 per year.

- A local church, by paying \$10 per year, will receive a year's subscription to MUSIC MINISTRY and enter two persons as members of NaFOMM.
- Sustaining memberships, including a subscription to MUSIC MINISTRY, will remain at \$25 per year.

It should be noted that a single subscription to MUSIC MINISTRY is \$3.75 per year. Only memberships and subscriptions combined can be accepted in the NaFOMM office. Separate subscriptions must still be handled through your Cokesbury Regional Service Center.

We must be concerned with our financial problems. We must take action not only to reduce the deficit but become self-sustaining. While the deficit is something none of us wants to see, there is this consideration to which I would call your attention: This deficit does give us an indication of

our needs thus far. We have accomplished several objectives. We have done many things that could not have been done except by all NaFOMM membership working together on a national scale. This point I want to emphasize especially. Membership in annual conference chapters is desired and needed, but only through the national membership can resource materials commensurate with the standards of The Methodist Church be produced and high musical standards throughout the denomination be stressed. We have more objectives ahead of us about which I will speak directly.

If we have not met the financial needs for the few things we have so far accomplished then we must take positive action, spit on our hands (or in biblical language "gird up our loins") and do something about it.

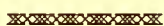
Membership

Your Council voted that as of August 1 a change in the membership fees, as outlined heretofore, is in effect. Increased participation in any of these categories as well as many more sustaining memberships would greatly change our financial picture.

The following table presents an outline of memberships during the past few years. (It should be

noted that for the years 1961 to 1964 the totals were made at the end of each of those years. The total for 1965 was made July 31—midyear. The increase this early in the year is the result of concentrated effort made by jurisdictional representatives, annual conference representatives, and others to build up the membership of NaFOMM.) However, there are approximately 350 persons at present who have not renewed membership for this current year.

	<u>New Members</u>	<u>Renewals</u>	<u>Student</u>	<u>Sustaining</u>	<u>Total</u>
1961	---	---	--	1	1,431
1962	320	1,084	79	7	1,490
1963	446	1,172	55	9	1,682
1964	312	1,276	32	9	1,629
1965	359	1,273	57	16	1,760 (7-31-65)



The Methodist Church has close to 40,000 local churches. Granted, only a small percentage of those local churches are large enough to support a full-time church musician. Each church, however, has someone who represents music leadership. As things stand now NaFOMM's membership has few persons in either extreme—the large church or the very small church.

What the Fellowship represents and hopes to accomplish has meaning and need for all. I challenge you, the representative membership of the National Fellowship of Methodist Musicians, to several definite goals:

1. Total membership in the next biennium to reach at least 5,000.
2. Our financial structure to become in that time self-supporting.
3. Our scholarship fund to have \$10,000 capital investment.

Your Council stands ready to lead you toward these goals as well as toward the accomplishment of several needed projects. May I suggest a few:

1. A marked increase in AGDOMS all over the country.
2. A considerable increase in qualified music leaders ready to teach in Leadership Education Enterprises.
3. More qualified leadership to stand ready to teach hymnology and church music studies in pastors' schools in annual conferences and jurisdictions.
4. Establishment of annual conference youth choir camps and institutes.
5. A great increase in practical workshops planned to increase the effectiveness of indigenous leadership on district or subdistrict level. Many persons in local churches have been thrust into musical leadership and have little or no formal background but have inherent native ability and a willingness to learn.

6. Establishment of strong, active annual conference chapters of NaFOMM. Each chapter should endeavor to establish strong bonds of fellowship, deepen interest in churchmanship as related to music, and create stronger, more effective educational enterprises such as conference and district workshops, institutes, conferences for the sharing of mutual needs, concerns, and solutions to problems, at the same time stressing full membership in the National Fellowship.
7. New and meaningful printed resource materials.

A note of personal privilege: I deem it an exceedingly great honor to serve you as your executive

secretary. My deepest and warmest appreciation must be extended to the council members for their interest, hard work, loyalty and friendship this past biennium.

My warm appreciation is extended to Miss Elizabeth Cowles and Mrs. Thomas Loden, office secretaries in the Ministry of Music office of the General Board of Education in Nashville, Tennessee. They are wonderful to work with, and both have a continuing and abiding interest in all the endeavors of the National Fellowship of Methodist Musicians. I thank them for all they do for, and mean to, us all.

THE NATIONAL FELLOWSHIP OF METHODIST MUSICIANS

Report to Membership

June 1, 1963 to May 31, 1965

(Note: NaFOMM fiscal year—January 1 to December 31; General Board of Education fiscal year—June 1 to May 31)

FINANCIAL REPORT

Income:	
Membership Dues	\$ 11,745.69
Sale of Publications	508.49
Convocations:	
1963 (Baldwin, Kansas)	21,884.26
1965 (Winston-Salem, N. C.) (including subsidy of \$600 from General Board funds)	2,626.50*
Miscellaneous Income	493.13
	\$ 37,258.07
Disbursements:	
Salaries	\$ 917.55**
Travel	4,068.34
Telephone and Telegraph	132.50
Stationery, Supplies and Equipment	470.93
Postage and Express	1,263.67
Miscellaneous and Contingent	327.19
Printing and Duplicating	5,423.68
Mailing List and Addressing	467.19
Bimonthly NaFOMM NEWS NOTES	1,337.23
Convocations:	
1963 (Baldwin, Kansas)	22,084.36
1965 (Winston-Salem, N. C.)	2,210.98*
Jurisdictional Enterprises	1,800.00
	\$ 40,503.62
Total Deficit \$ 3,245.55	

*The pre-registration for the convocation on this date was 88 paid registrations. The convocation disbursements are advance publicity costs.

**It should be noted that salaries of NaFOMM executive secretary and his travel, a full-time, and a part-time office secretary are paid by the General Board of Education. This figure represents extra secretarial assistance and overtime work by office secretary.

SCHOLARSHIP FUND

Balance on hand December 1, 1964		\$ 1,185.27
(Deposited in Savings Account at the First American Bank, Hillsboro Branch, Nashville, Tennessee)		
Receipts:		
December 29, 1964—Gift	\$ 1.12	
March 1, 1965—Royalty from Abingdon Press on anthem by Austin Lovelace	<u>44.33</u>	<u>45.45</u>
		\$ 1,230.72
June 1, 1965—Interest		<u>23.94</u>
Balance on Hand July 1, 1965		\$ 1,254.66

Cecil E. Lapo, Executive Secretary

EXHIBIT D

Report of the

Committee on Research and Development

Committee Recommendations

NaFOMM memberships are now being made available to individuals at \$7 annually, including a \$3.75 subscription to MUSIC MINISTRY, or at \$4 annually without the magazine. Local churches, by paying \$10 annually, may designate two persons as NaFOMM members and receive one annual subscription to MUSIC MINISTRY.

Since we are all NaFOMM members and since we express our deep interest through our attendance at this Biennial Convocation, and since our executive secretary has challenged us with the goal of 5,000 members by the end of the next biennium, we recommend that this convocation dedicate itself to making a concentrated effort in the months ahead to encourage churches to build the \$10 memberships into their regular music budgets and thus to produce a substantial increase in NaFOMM memberships and activity in the annual conferences. We further recommend that every possible means be investigated whereby this plan can be presented to the pastors and music committees and music leaders of all the churches in each annual conference.

The committee at the December council meeting called for consideration of a possible second level of recognition for those of our number who cannot qualify for certification, but who through devoted and conscientious attention to the quality of their leadership in the music of their churches and through regular attendance at approved church music workshops and convocations show themselves worthy of being recognized as approved Methodist church musicians. This matter was referred to the newly appointed committee studying "Lay Career Workers in The Methodist Church." I simply report this so that you may know that this matter continues under consideration.

The question of local NaFOMM chapters was referred to jurisdictional representatives to be discussed with conference chairmen at or before the 1965 Convocation and that the findings or opinions be referred to the Committee on Research and Development.

In pursuance of action of the Council, you in your several jurisdictional meetings and all jurisdictional and conference representatives in the meeting with Cecil Lapo last Thursday, and the Council in its sessions here have been considering several resolutions which attempt to outline some long-range developments intended to strengthen and enlarge our Fellowship. We are not voting on these resolutions tonight, but rather we are suggesting that the membership of the Fellowship, through its appointed officers and representatives at all levels, study these recommendations with a view to discovering patterns of conference organization that will accomplish the desired objectives.

We recommend that in the interest of strengthening the program of church music of The Methodist Church at the CONFERENCE, DISTRICT, AND LOCAL CHURCH levels, NaFOMM membership in the future will automatically involve joining a given annual conference chapter, the name of the chapter to appear on the NaFOMM membership card. Where for geographical reasons, there are district NaFOMM groupings, these shall be encouraged with the total of such groups comprising the program of the conference.

We recommend that all NaFOMM members in an annual conference shall automatically constitute a chapter, whether or not they have formally effected an organization, and that NaFOMM members in a

conference be permitted and encouraged to adopt the organizational patterns best fitted to their needs, so long as these patterns forward the achievement of NaFOMM's purposes and goals.

We recommend that all conference chapters be governed by the NaFOMM Constitution, with the understanding that the chapter may add such bylaws as are necessary.

We recommend that chapter dues, not to exceed \$2, may (not must) be added to the present NaFOMM dues, and that all dues be payable to the conference official assigned so that chapter dues may be withheld and the national dues forwarded to the office of the NaFOMM executive secretary.

We recommend that the initiation and/or strengthening of the conference chapter activities shall be related to the annual conference board of education and the executive secretary who will normally be encouraged to arrange for the appointment of a conference music committee as suggested in pamphlet 8388, and that where for any reason it is

not possible for the conference board of education or the executive secretary to organize a music committee and develop a conference program and a NaFOMM chapter, the NaFOMM members of that conference shall be encouraged to formulate and carry on the program of the conference chapter.

We recommend that this plan for lifting up the conference chapter be studied in the coming months, and that if it is adopted, the Council shall detail necessary amendments to the NaFOMM Constitution and shall publish them ninety days prior to the next NaFOMM Convocation in keeping with the Constitution.

We recommend that if this series of recommendations is approved, each jurisdictional representative take effective measures to implement the committee's report as an experimental study project in one or more conferences in his jurisdiction.

J. Edward Moyer, Chairman
Committee on Research and Development

EXHIBIT E

Suggestions Re:

Study Committee to Aid and Serve Music In the Smaller Church

1. Form of Committee:

- a. Three members and a chairman, chosen from Virginia Conference to begin the initial study. (It will be easier for this group to get together if they do not have to travel too far.)

This committee to evaluate reports from jurisdictional chairmen on present work done with the smaller churches.

After the evaluation of present emphases has been made, the membership of the committee can be enlarged to have representation from all jurisdictions before any real change in present setup is made.

Brain-storming sessions and discussions have already been held in the membership of the Virginia chapter concerning the problem, and some of these are offered as suggestions in the work of the Study Committee.

2. Needed:

- a. Information on number of churches—
250 to 500 members - general size of budget
100 to 250 members - general size of budget
100 members or less- general size of budget
- b. Information on a method of communication with these churches.
- c. Information on musical resources in these churches—type of instrument, Methodist Hymnals, leadership (if any).

3. Needed:

- a. A chain of inspiration and concern from top-level down through all channels of The Methodist Church. Example:

- (1) NaFOMM Council (executive secretary)
- (2) Jurisdictional representative
- (3) Conference chapter chairmen
- (4) District representatives
- (5) General Conference (Bishops' Council)
- (6) Jurisdictional executive secretaries
- (7) Conference board of education executive secretaries
- (8) District superintendents
- (9) Commissions on worship and education
- (10) Local church (ministers)
- (11) Local church (NaFOMM members)

The leaders can inspire the members in the smaller churches in this manner to request help which NaFOMM members will furnish. Need must be expressed from local-level members but it is inspired by emphasis from above. A church may need help, but it has to want it before it can be accepted.

4. Question: Where does a conference chairman get money for NaFOMM business operating expenses? Where will the district representative get money for postage, advertising, questionnaires?

5. Suggestions for communication to jurisdictional, conference, and district representatives to obtain needed information.
 - a. Jurisdictional: Please estimate number of churches touched by work of your NaFOMM organization and members (local workshops, AGDOMS, class instruction, etc.) in the following categories:
 - 250 to 500 members
 - 100 to 250 members
 - 100 members or less
 Give number in jurisdiction, contact number, and contact method.
 - b. Conference: Please estimate number, etc., in conference.
 - c. District Representative: Please estimate number, etc., in district. Check with district superintendents and Methodist ministers.
6. Files of each district representative should include:
 - a. Names of all persons responsible for music in local churches.
 - b. Type of instrument available in churches (if any).
 - c. Methodist Hymnal or some other hymnal used by church. (This information will be necessary if AGDOMS is to be attempted for smaller churches.)
7. Time table on achievement of aim to aid smaller churches:
 - a. Now (1965)
 - (1) Report to Council for 1965 meeting on present levels of music resources in smaller churches.
 - (2) Members of NaFOMM willing to help with their own resources.
 - (3) Planning AGDOMS to reach all churches —particularly circuits.
 - (4) NaFOMM chapters organized to reach all levels of churches (district representatives, local workshops, etc.).
 - b. Three to Five Years
 - (1) Install proper and helpful music courses in Christian Workers Schools. (Set up courses for all people, not just musicians, and see that this is put into information and publicity about courses.)
 - (2) Consider printing a numerically smaller hymnal chosen from the new hymnal to fit a smaller budget. (I consider this wrong, but it might help; it has been suggested many times.)
 - (3) Work toward making services in urban and circuit churches built on a basis of worship forms (ministerial responsibility).
 - (4) Establish closer relationship between urban and country (not big and little).
 - c. Next Ten Years
 - (1) Music courses preparing ministers to inspire the music in the smaller churches should be the aim of our seminary curricula.
 - (2) Present day "elementary" children will be young adults, and if correctly led now, can be leading our adult group toward a more useful knowledge of what music means to the church. Get adult classes ready to meet these young people.
 - (3) Stress the music in the church literature now—reap benefits then.

Mrs. Rose Ann Burgess
George Councill
Mr. and Mrs. H. Caleb Cushing

EXHIBIT F

Recommendations for Music Missionary Outreach

Because we feel that NaFOMM should begin to reach out in the areas of service, be it therefore

Resolved that:

1. A permanent committee on music and missions be established by the Council as our way of implementing this outreach.

2. The committee shall be authorized to request specific needs of a musical nature from mission stations of The Methodist Church and interdenominationally sponsored radio broadcasting stations overseas.

3. These needs be made known to the NaFOMM membership and that they be invited to meet these needs through the actual gift of equipment and resources, or by contributing money for these needs. Further that local choirs and music committees be encouraged to enlist the cooperative support of their commissions on missions.

4. That a sum of money to cover expenses of determining these needs from the mission field be authorized by the Council.

William K. Burns

EXHIBIT G

Report of the Resolutions Committee

Whereas the success of any conference or workshop is dependent in large measure upon the co-operation and facilities of the host institution,

Be it resolved that this convocation extend its deep appreciation to President Dale H. Gramley, who, in making the unique facilities of Salem College available to NaFOMM, has not only met the varied needs of this group in a remarkable way, but has brought us all in personal touch with that rich heritage the Methodists have experienced out of their early and historic association with the Moravian community.

And furthermore, be it resolved that this convocation give particular recognition to the splendid and sympathetic cooperation of Salem's assistant to the president, Jack White, and his superb college staff for their desire to exceed routine demands of this conference and have endeavored, beyond this, to provide the many attentions which have helped to make NaFOMM's visit to this campus a personal holiday as well as a spiritual retreat and educational seminar.

Whereas we have found spiritual enrichment in a renewed contact with the Moravian Church,

Be it resolved that we offer thanks to the Home Moravian Church and to the Moravian Music Foundation for investing this contact with a part of their spirit and tradition.

Be it further resolved that we wish this to be the first of many future contacts to increase the fellowship now begun.

Whereas Richard Alford has served as president of the National Fellowship of Methodist Musicians for the past two years, and has invested that high office with dignity, efficiency, and an unfailing good humor; and

Whereas he has brought not only local and national attention to the activities of NaFOMM but has interspersed the ideals and goals of NaFOMM to church musicians in other countries; and

Whereas he has not allowed the strenuous duties of his office to interfere with his service to Christ in his local church, maintaining an outstanding ministry through music in the First Methodist Church in Glendale, California, which is the primary duty and privilege of all who serve in local churches; and

Whereas his warm and unassuming personality has permeated every session at which he has presided during his tenure as president of NaFOMM, and has made more manifest the fellowship which is so vital to our organization.

Be it resolved that the National Fellowship of Methodist Musicians extends its sincere admiration, its grateful thanks, and its continuing debt to him for his valuable contributions.

Whereas NaFOMM has grown and matured during the past two years, and whereas this convocation has been superbly prepared, wisely planned, and effectively promoted,

Be it resolved that the officers and members of the Council be thanked for their good work over the past two years, with especial thanks to Norma Lowder, the retiring secretary.

Whereas the National Fellowship of Methodist Musicians has grown not only in number but especially in the rich ministry it performs to its membership and the entire church,

Be it resolved that this convocation offer hearty thanks to Cecil E. Lapo for all he has done to promote the development of a ministry of music in our church, for his four fruitful years as executive secretary of the National Fellowship of Methodist Musicians, and as director of the Ministry of Music of the Board of Education.

Be it further resolved that we strongly support him in the efforts he has initiated in this convocation to make our Fellowship vital, not only nationally, but on the local and conference levels.

Whereas the convocation has been kept in immediate touch with the many highlights of the week at Salem through the Convocation NaFOMM Daily News Notes,

Be it resolved that this convocation express its gratitude to Margaret Coulter for her untiring capacity to provide us with a periodical which has been at once a bulletin of coming events and a fine documentary of convocation activities and a treasure chest of provocative thinking.

Whereas the operation of any efficient organization is dependent upon the concern for, and execution of, details by each member of its staff,

Be it resolved that Elizabeth Cowles and her fine group of assistants be commended for their unique attention to the many matters attending this week's conference, as well as the splendid way in which she has so faithfully and graciously served in her capacity as secretary to the director of the Ministry of Music.

Whereas the ready availability of materials at this conference has implemented the fine instruction found here,

Be it resolved that sincerest appreciation be extended to the staff of Cokesbury for its enthusiastic assistance.

Whereas the gracious Southern hospitality of the 1965 NaFOMM Convocation has showered us with a new understanding of fellowship,

Be it resolved that we commend the Local Arrangements Committee, the Hospitality Committee, and the Centenary Methodist Church; to T. Ray Branton, and W. Howard Coble, local arrangements chairmen, for their thorough planning in caring for our needs and making this convocation a lasting experience. And, that the many workers on the Local Arrangements Committee be recognized for their splendid assistance in making this convocation comfortable and stimulating.

And be it further resolved that this convocation express its appreciation to all leaders in worship for the beautifully significant worship service Sunday morning at Centenary Methodist Church.

Whereas the Spirit of God moved mightily through the words of Bishop W. Kenneth Goodson as he preached daily to us,

Be it resolved that the appreciation of this convocation be extended to him.

Whereas the quality of teaching and the stimulation of imagination was unusually high at this convocation,

Be it resolved that Leon M. Adkins, George Markey, John and Helen Kemp and their Carolers, Lloyd Pfautsch, Ewald Nolte, Emeline F. Crane, Philip R. Dietterich, Fred Haley, Richard D. Lapo, James R. Sydnor, F. L. Whittlesey, Carlton R. Young, Robert Burns, and Robert A. Schilling be given our deep gratitude for their work.

Whereas with the publication in 1966 of a revised Methodist Hymnal the church's attention will be directed toward that publication, and, since the revised hymnal is the direct successor to the former edition of The Methodist Hymnal (1935), edited by the late Robert Guy McCutchan,

Be it resolved that this National Fellowship of Methodist Musicians, meeting in Winston-Salem, North Carolina, August 9, 1965, convey to Mrs. Robert G. McCutchan the appreciation of this group for the labors of Dr. McCutchan in his capacity as editor of the former edition and for his unique contribution to the general field of hymnody through his many writings and lectures,

Be it resolved that the National Fellowship of Methodist Musicians, in their Biennial Convocation at Winston-Salem, August 4-11, 1965, do hereby petition the Board of Publication of The Methodist Church and its president and publisher, Mr. Lovick Pierce, to give serious consideration to the discontinuance of the publication of the following: The Cokesbury Worship Hymnal, Spiritual Life Songs, and Upper Room Hymns; the cessation of publication of these three books to be simultaneous with the publication of the 1964 edition of The Methodist Hymnal. The National Fellowship of Methodist Musicians believes that the 1964 edition of The Methodist Hymnal will contain a sufficient variety of hymns which will make the publication of the preceding three books unnecessary.

Furthermore, the fact that The Methodist Publishing House continues to publish these books gives the impression to Methodists that they are "official" publications of The Methodist Church, when, in fact, The Methodist Hymnal is the only "official" hymnal of The Methodist Church. With the added impetus given the 1964 edition of The Methodist Hymnal by the church school curriculum, the need for these three unofficial hymn books will diminish even more perceptibly. It is the opinion among the membership of the National Fellowship of Methodist Musicians that if The Methodist Publishing House ceases publication of these three unofficial hymn books, that the large majority of Methodists will more readily accept the 1964 edition of The Methodist Hymnal as the only hymn book necessary for use in The Methodist Church. It is further suggested that The Methodist Publishing House consider the publication of graded or abridged editions of the 1964 Methodist Hymnal for use by children, youth, and adults.

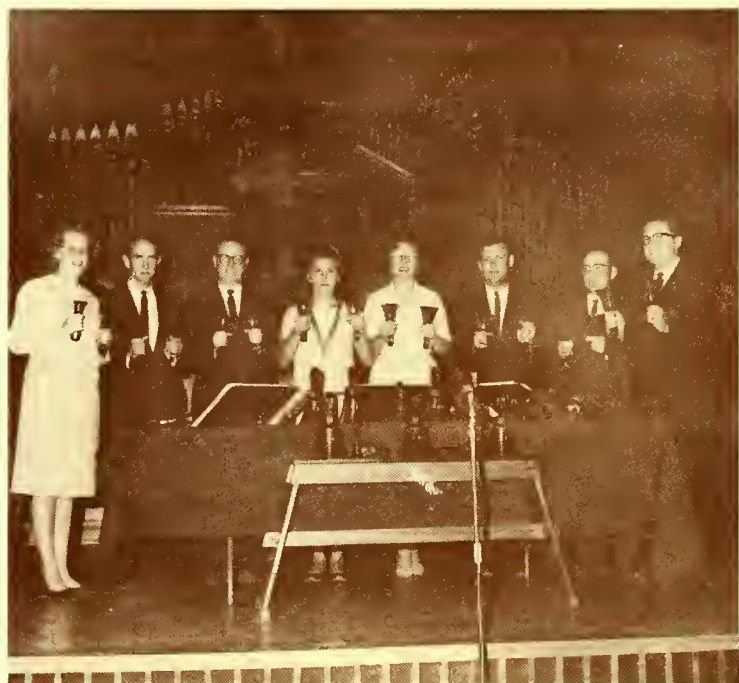
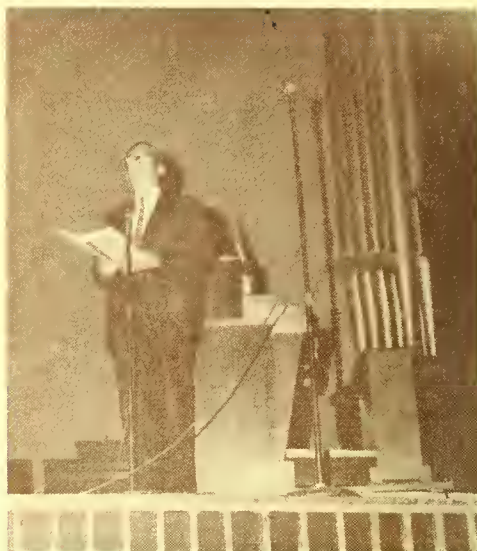
Whereas the spirit and devotion of the members of the National Fellowship of Methodist Musicians have been strengthened and guided by the lives of those members who have already been called by their Creator away from this earthly fellowship,

Be it resolved that this convocation, in tribute to Carl Sennema, George Poole, and Hardin Vandeursen, rise silently and ask God's richest blessing upon their bereaved, also thanking God for these three faithful servants whose devotion and love of service have inspired us all.

Ray Davidson
Roger Deschner

Robert Scoggin
Donald Jensen, Chairman





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